2-1-1940

Volume 58, Number 02 (February 1940)

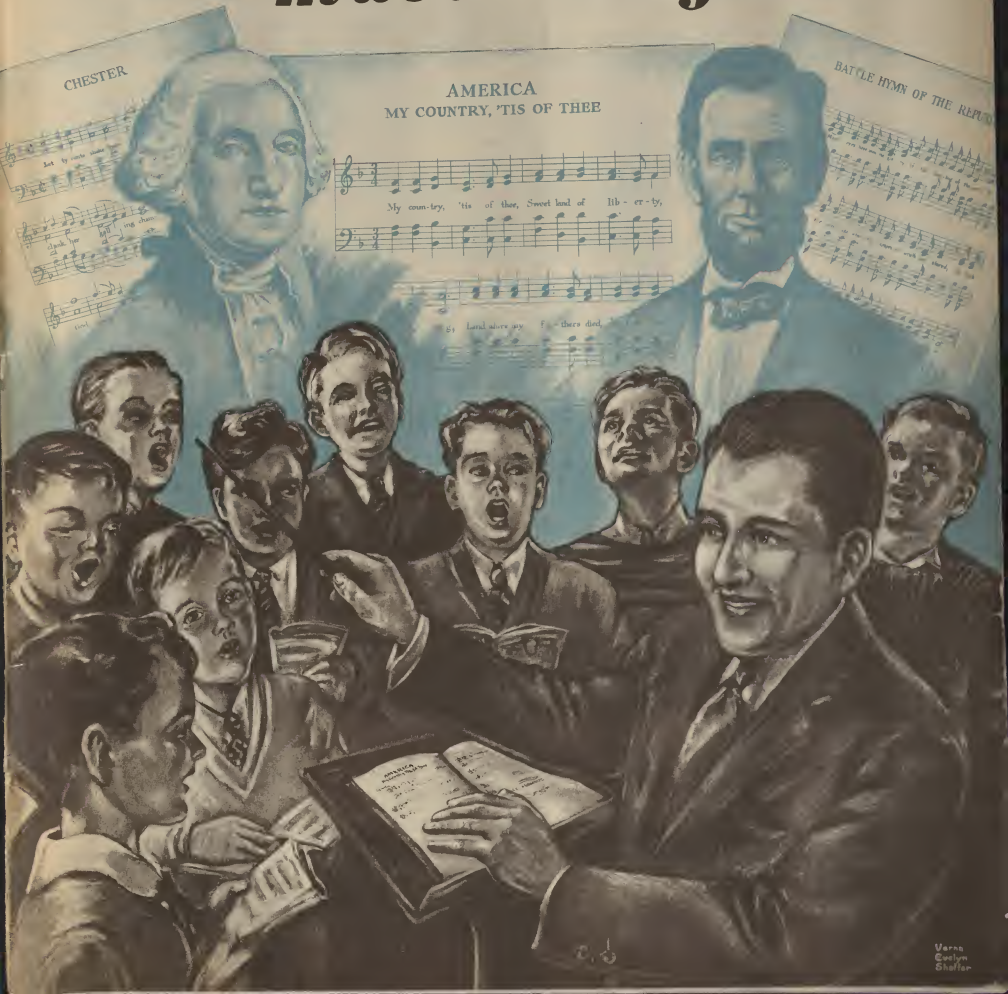
James Francis Cooke

February
1940

THE ETUDE

music magazine

Price 25 Cents



THE ETUDE
music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.
EDITORIAL AND ADVISORY STAFF
DR. JAMES FRANCIS COOKE, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*
William M. Felton, *Music Editor*

Verna Arvey, Robert Braine, Pietro Deiro, Dr. Nicholas Douty, Dr. Henry S. Fry, Karl W. Gehrkens, William D. Revelli, Elizabeth Gest, George C. Krick, Guy Maier, Henry S. Sawyer, Guy McCoy, Dr. Rob Roy Peery, Peter Hugh Reed

FOUNDED 1883 BY THEODORE PRESSER

Contents for February, 1940

VOLUME LVIII, No. 2 • PRICE 25 CENTS

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1940, by Theodore Presser Co. for U. S. A. and Great Britain.

$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, $2.25 a year. All other countries, $3.00 a year. Single copy, Price 25 cents.

Competitions

DR. SERGEI KOU... of the Boston Sym... the distinction of ... licly more works b... than has the lead... major orchestras.

THE SAN CARLO ... ports that for its re... performances at t... New York the atti... all.

USA MEMORIAL ... nacostia River of ... n of Washington, ... on December 9, ... ere under super... hington's leading ... ons; and the fa... rine Band, with ... as member and ... tor are indelibly ... e music for the

RIZE: A Public ... ra in English by ... (native or natu... the Philadelphia ... closes August ...

ANNUAL COMP... tral works to be pub... Foundation is ann... which the Foundation will award publication but ature pages, thus reducing turning 75%. Critical notes on each of the thirty-three (33) works; all movements indexed separately; complete list of standard recordings; interesting bibliography. Price in paper binding, $3.00; in cloth binding, $5.00.

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD


EZIO PINZA

EZIO PINZA has to his credit participation in the opening night of the season in the three leading opera houses of America. Having sung the title rôle in Mousorgsky's "Boris Godounoff" for the inauguration of the Chicago season, he returned to New York to sustain a prominent rôle when Verdi's "Simone Boccanegra" opened the season of the Metropolitan Opera Company, on November 27th, with Lawrence Tibbett in the name part; and then on the next night he appeared, again as *Boris Godounoff*, when the Metropolitan Opera Company opened its series in the historic Academy of Music of Philadelphia.

AMERICAN COMPOSERS of outstanding achievement are being commissioned by the Columbia Broadcasting System to write orchestral works based on folk melodies, for its Tuesday series of "Columbia's American School of the Air."

DR. AND MRS. EDGAR STILLMAN KELLEY have been touring the West, where both were formerly so active; and on November 11th they were feted at the Palace Hotel of San Francisco, when representatives of musical organizations throughout the northern half of California gathered to do them homage.

THE PITTSBURGH SYMPHONY ORCHESTRA, with Fritz Reiner conducting, is this season giving fifteen concerts in the city's high schools, made possible by a grant of fifty thousand dollars by the Buhl Foundation.

RADIO—COTE D'AZUR of France used, without permission, a few measures of Ambroise Thomas' "Mignon" as a starting signal, on which the *Société des Auteurs, Compositeurs, et Editeurs* sued for damages in the sum of ten thousand francs (about twenty-two hundred and seventy-five dollars at present exchange), for which the court awarded one franc and costs.

SERGEI RACHMANINOFF has announced that he will become an American citizen. In commemoration of the thirtieth anniversary of his American début the Philadelphia Orchestra gave a series of concerts featuring the Russian master as pianist, composer and conductor, and closing on December 9th with a performance of his "Symphony, 'The Bells'", with the composer conducting and the orchestra assisted by the Westminster Choir of Princeton, New Jersey, and by Susanne Fisher, Jan Peerce and Jack Harrell as soloists.

A JOHN PHILIP SOUSA MEMORIAL BRIDGE, crossing the Anacostia River of the southeastern section of Washington, D. C., was dedicated on December 9, 1939. The ceremonies were under supervision of some of Washington's leading business men's associations; and the famous United States Marine Band, with which Sousa's services as member and for twelve years conductor are indelibly connected, furnished the music for the event.

DR. SERGEI KOUSSEVITSKY, conductor of the Boston Symphony Orchestra, has the distinction of having presented publicly more works by American composers than has the leader of any other of our major orchestras.

THE SAN CARLO OPERA COMPANY reports that for its recent series of thirteen performances at the Center Theater of New York the attendance was 40,722 in all.

Competitions

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

PRIZE (AMOUNT NOT YET ANNOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, England.

ANNUAL COMPETITION for orchestral works to be published by the Juilliard Foundation is announced for 1940 in which the Foundation pays the expenses of publication but all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

Announcement of Winners in The Etude Composition Prize Contest, on Page 124.


J. G. DOBBINS

MR. J. G. DOBBING, the "grand old man" of Welsh band circles, and now aged seventy-eight, has resigned the conductorship of the Cory Workmen's Band, a position which he had held for twenty-seven years. Under his baton the band made its greatest achievements and won the highest honors on the contest and eisteddfod platforms of Wales, of which principality it held the record for competition successes.

WOLFGANG AMADEUS MOZART (1756-1791) composed his first symphony here in 1764, is the inscription on a tablet which has been placed on the house in Ebury Street, London, where Mozart stayed on his visit to England at the age of eight.

THE OPERA OF DRESDEN has celebrated its two hundred and seventy-second anniversary. The first stone of the building was laid August 1, 1664, by King Giovanni-Giorgio; and the inaugural performance, on January 27, 1667, was the opera, "Il Teseo", of which the composer is now unknown.

TEMPLETON STRONG, American composer, self-exiled for forty-seven years because of native indifference to his music, and now eighty-three years old, heard on October 21st for the first time one of his serious works performed in his native land. It was his symphonic suite, "Night", as given its first American interpretation by the NBC Symphony Orchestra under Arturo Toscanini, to which Mr. Strong listened by short wave, from Geneva, Switzerland. Mr. Strong was a fellow student with the late Theodore Presser at Leipzig.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York, with John Barbirolli conducting, has made a tour of fourteen eastern cities, beginning on December twentieth, at Scranton, Pennsylvania.

A "SONATA FOR CLARINET AND PIANO" by Mendelssohn—supposed to have been written for Sir George Grove, musicologist and long the possessor of the manuscript—was recently heard over WABC, by Eric Simon, Viennese clarinetist, and Dr. Felix Guenther, New York pianist.


DOROTHY MAYNOR

DOROTHY MAYNOR, soprano of Negro and Indian descent, created a rare sensation at her début recital on November 19, in Town Hall of New York City, when she won extended ovations from her audience that taxed the large concert room, as well as encomiums from the best of Gotham's critics. Her *mezzavoce*, a prime test of the vocalist, was mentioned as "the chief beauty" of "one of the very few truly great voices of the day."

MARCEL DUPRÉ, eminent French Organist, received his first degree of Doctor of Music when this honor was recently conferred by Baldwin-Wallace College of Berea, Ohio.


ROSSETTER G. COLE

ROSSETTER G. COLE'S suite, "The Maypole Lovers", was presented by the Chicago Symphony Orchestra, November 14, 1939, on a program of works by Schumann, Brahms and Weinberger, conducted by Dr. Frederick Stock.

A very proper way to hear our native composers, so that their works may be adjudged in relative values with those of the masters, as Edward MacDowell so strongly advocated. At the conclusion of his suite Dr. Cole was "called to the stage again and again to bow his acknowledgments."

ROBERT SCHUMANN'S long forgotten opera, "Genoveva," was recently broadcast from Radio-Cité, Paris, in Gustave Samazeuilh's French translation.

CÉSAR FRANCK'S "Beatitudes" had a recent performance in St. Clothilde of Paris, with Alfred Cortot conducting and Charles Tournemaire at the organ, the event being in honor of the sixtieth anniversary of the completion of the work.

(*Continued on Page* 144)

The Musical Debutante

How a Youthful Prima Donna Triumphed at Thirteen

By

Blanche Lemmon

WHEN THE DOCTOR advised a warmer climate if James Durbin's health were to improve, the Durbins decided to move, with their two daughters, from Winnipeg, Canada, to southern California. It was a difficult trek to make, for the baby, Edna Mae, was but a year old, and the southwestern United States seemed to these Canadian "Cousins" a long distance when already they had come from England for a home in the prosperous regions of the northern Rockies. But health was all-important; so all reasons for hesitating had to be pushed aside. Warmth and sunshine and less rigorous winters were the family's first considerations.

Once they were settled in Los Angeles, the older daughter, Edith, attended school, graduated with honors, went on to the University of California, and then took a master's degree at the University of Southern California. Edna Mae, twelve years younger, followed up through grammar grades and into junior high school, but there she rather abruptly deviated from sister's route, for two very interesting reasons. The first of these was the possession of an exceptionally lovely singing voice; the second the fact that, before she reached the age of thirteen, fame beckoned to her.

Although the Durbins lived within a few miles of Hollywood's motion picture studios—the place where Edna Mae was to gain that fame—none of them ever had entered a casting office or passed through a studio's gates, until they were invited to do so. Unlike many aspiring parents in that region, Mr. and Mrs. Durbin, prior to that invitation, had asked no audition or attention from the motion picture people; nor had they planned any definite career for their younger daughter. She was busy with her school work, was active in school dramatics, and she often sang at church socials; all of which, together with her singing lessons, seemed activity enough for a growing girl. Thus, though Edna Mae lived near Hollywood, hers is one of its unusual cases. Neither she nor her family sought the movies; instead, they sought her.

The Magic Tale Begins

Now this is how this reversed fairy tale begins. In 1935 Metro Goldwyn Mayer officials planned to make a pictorial biography of one of music's most beloved figures, Madame Schumann-Heink. The great singer was to appear in the later sequences herself; a young girl would represent her in adolescent years. After testing hundreds of professional children, the studio decided that finding the girl was going to be a problem. Still unsatisfied after repeated auditions, they requested an actor's agent to look about for a teen-age or near teen-age singer who could meet requirements. He did so and was aided by a woman friend who passed along to him enthusiastic word of a youngster named Durbin who had sung beautifully at a social gathering she had attended. The agent arranged to hear the girl, confirmed his friend's opinion, and at once rushed his find to a company official who was likewise most favorably impressed. The studio's search for a girl to enact the rôle of the great diva in her youth was ended at last; and little Edna Mae Durbin, later to be known the world over as Deanna, signed her first motion picture contract.

DEANNA DURBIN
The Embodiment of Youth in Music

Signing a contract is one thing, however, and appearing before the camera is another. Shortly afterward Madame Schumann-Heink became ill and the picture was necessarily postponed. The singer's illness continued; finally plans for screening "Gram," as her life story was to have been called, had to be dropped entirely. When option time came around, the young girl who was to have appeared in the picture was released from contract. She was a talented child—unquestionably very talented—but the studio had no further need for her.

But the youngster had sung several times before Los Angeles' famous Breakfast Club, and on each occasion her voice had been broadcast; also she had made a number of public appearances in Los Angeles and Hollywood, and listeners had been delighted with both the ability and the radiant charm of the singer. Furthermore one of the studio officials remembered her. When he went to Universal Studios he hastened to place this young miss under contract. He believed then —and still does—that he was bringing to the studio something exceptional.

Putting her under contract was easy enough; finding a suitable story for her was not. It took thought and time, then more thought and more time. That it was found at last, however, a thousand delighted movie audiences could testify. When it was screened the startlingly lovely voice of an adorable, sparkling-eyed ingenue gave these audiences so much pleasure that they remembered the name of that story, awaited the youngster's next picture with keen interest, and passed along word of the newcomer to neighbors and friends. The picture was "Three Smart Girls," presented in 1936, and with its release Deanna Durbin skyrocketed to a place high in the screen firmament.

Even before the picture was finished further radio engagements began to come to her. Eddie Cantor chose Deanna for his popular radio program and countless numbers heard her clear lyric soprano over a coast to coast network. "And she's only a child!" millions of surprised listeners exclaimed. "Remarkable little person. Isn't she?"

The Artist Develops

There has been known to be such a thing as beginner's luck, of course, and it was possible that Deanna's next motion pictures might not be so successful. She certainly could sing delightfully and she had a wealth of personality and charm. Even so, there was histrionic ability to be considered, and this might not bear up under all the demands to be made on it. It did measure up, however; and, in fact, it developed through such a list of successes as might turn any but the best balanced head. The titles of the pictures alone tell a sensational story and need no comment. In order they were: "100 Men and a Girl," in which she appeared with Leopold Stokowski; "Mad about Music"; "That Certain Age"; "Three Smart Girls Grow Up"; and "First Love"—five successful pictures in less than four years. "First Love", her latest one, was awaited with particular interest by the audiences who had watched the little singer change from a childish thirteen to a young ladylike seventeen. In it for the first time Deanna's part in a picture included romance—real, even if youthful and shy, romance—and Deanna made her début as an almost grown-up. With which step the screen says good-bye to a cute, winsome, talented youngster and welcomes in her place a beautiful and gifted young woman.

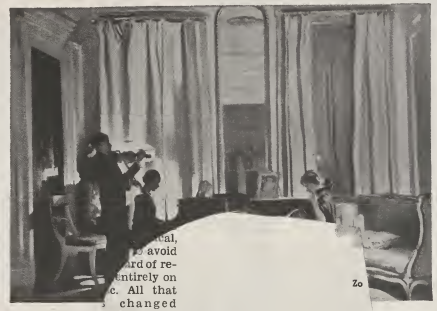
From what source Deanna derived her ability as an actress it is hard to say. No one on either side of the family, as (*Continued on Page* 121)

The Keystone of Our Nation

THE HOME is the keystone of our nation. Strongly as we believe in that kind of individualism which spares us from being a cog in a political and social machine, we realize that it is in the strength of the home and not in that of the individual that our national greatness rests.

The home is a harbor of love
Where we moor at the end of the day;
And when we set forth in the morning
Our troubles have faded away.

Surely never in the history of man was the ideal home more needed; nor has it ever in the past been possible to experience so many home joys as at this moment. Cyrus H. K. Curtis started his great publishing business with "The Ladies' Journal." In the printed title between the words "ladies" and "journal" was a woodcut depicting a family group in one of the typical hospitable homes of the day. Under it was the word "Home." Soon people began ordering the magazine as "The Ladies' Home Journal", and that astute publisher realized the universal appeal of the word "home."



The music which is nearest and dearest to all of us is that which we make in our own homes. When we make music it is *our* music. That which others make is second hand. But, in order to enjoy our own, we must hear and know the

From an ... ranks in America with all other professions ... s a serious and important calling of great value ... n our modern social scheme.

The Lure Prevails

Fifty years ago that was possible to only ... "Music, nevertheless, has proven an irresistible ... home. It meant lengthy and expensive excur... for me and I cannot think of life without ... home to distant opera houses and concert ... usic. For a time I studied singing in New York ... at great inconvenience. The records and the ... on ranks in America with all other professions ... all that. Marie Antoinette brought Gluck to ... e original *Fricka* in Wagner's "Nibelung... expense to produce "Iphigenie en Aulide." ... My 'majors' in college were English, let... the nobility of the land, as they bumped ove... poetry, and my music has been inspi... or jolted in sedan chairs through the dimly lig... to them. The author of the words of ... ing, but they never can take the place of in order to be present at the first performance ... *Trail*, Stoddard King, was born in Sp... Nor can the music be heard, comprehended or one may have, at very moderate cost, the greatest ... ... best advantage, by anyone who has not actually of the times turned on in the heart of the home, by the mere ... studied music and explored the marvels of its construction flipping of a button. Near by is the piano, and the music ... and development.

lover may secure the score of any work, little or great, and ... Ensemble music, with groups of (*Continued on Page* 139)

have the thrill of studying the parts at leisure, a privilege no one has in the opera or in the concert hall.

How dependent we are upon the records and the radio was indicated last summer in a fine home on Long Island. The guests were anxiously waiting to hear the first performance of a new symphony. A thunder storm obliged the local electric plant to shut down. Lights went out. Candles were brought in, but the radio was stilled. Some of the guests went out to their automobiles and turned on the radios. Another guest had a portable radio in his room. It all indicated how dependent we have become upon these new electrical marvels, for placing the home in contact with the great world at large.

In our opinion a radio set is incomplete without a fine reproducer for records. We rejoice in the magnificent manner in which the public is again establishing private home collections of worth while music. A library of records is as necessary in the modern home as a library of books. As in the case of the purchase of a piano, we advise all our readers, who contemplate purchasing for their home a modern radio with a record reproducer of the finer type, not to try to secure a cheap machine but to get the best that they can afford. Mechanical and electrical distortion is one of the great enemies of fine musical effects, the elimination of this calls for as fine an instrument as can be purchased.

... teacher has long since learned to em... the record reproducer to promote musi... nome. In the grade schools and high ... and in colleges and universities, there are ... nts for the study of music with the aid ... arnegie Foundation made a huge grant to ... onal institutions with these records.

... and records make the study of music much ... ing, but they never can take the place of ... Nor can the music be heard, comprehended or ... best advantage, by anyone who has not actually ... studied music and explored the marvels of its construction ... and development.

Ageless Tunes

Why Victor Herbert's Melodies Never Became "Chestnuts"

By

Gustav Klemm

Well Known American Composer

THE YEARS REST LIGHTLY on much of Victor Herbert's music. Some of it sounds as though turned out only yesterday from his busy musical mint. Yet the youngest tune is at least sixteen years old (he died in 1924), the ages of the rest running into venerable figures. His beloved *Ah, Sweet Mystery of Life; Kiss Me Again;* and *Italian Street Song;* to name only a few; all are woven into the very tapestry of our musical existence; and the gold of their threads shows no sign of tarnish.

Herbert at the Age of Ten

All of them were written with that effortless ease that characterized his work. His operettas were invariably done on commission, a fact that seemed to spur the flight of his magical pen. (His "The Only Girl," a musical comedy containing the enduring waltz song, *When You're Away,* was written in exactly seven days.) Melodies tumbled from him in a profusion that staggers the pencil sucking composer who sits around waiting for a good tune to light on his shoulder. In this connection, we recall a little verse he scribbled in his sketch book in 1896.

Herbert at the Age of Twenty-four

"Professoren" machen Regeln,
Nachtigallen brauchen Keine!
Melodie ist Goetterspeise,
Werft die Fugen vor die Schweine!
("Professors" make rules,
Nightingales need none!
Melody is food for Gods,
Fugues are food for swine!)

Whether Herbert was also the author, we do not know; but its four short lines, with due allowance for exaggeration, sum up to perfection his musical philosophy. Incidentally, the opposite page of that same notebook contains the melody, in pencil and the key of C, of the title song from his operetta, "Sweethearts," produced in 1914. Whether he had written the tune eighteen years earlier, or carried about with him during all those years this little 4 x 6 book, is a problem for some determined musicologist to solve.

Herbert at the Age of Forty-four

DEANNA DURBIN
The Embodiment of Youth in Music

Their Tribe Increases

So far we have listed only five of the ageless Herbert tunes. This melodious snowball could be in no time doubled and trebled in size, by rolling into it such favorites as *Gypsy Love Song; I'm Falling in Love with Someone; Toyland; Kiss in the Dark;* and dozens of others that pop into mind. The Herbert hits of yesteryear are becoming the "chestnuts" of today and tomorrow. Understand, of course, that this use of "chestnut" carries no disparagement. On the contrary, it expresses a respect, seasoned with the affection we bear all beloved things, musical and mortal, that stand the test of time. "Chestnuts" are the tunes that, for one reason or another, defy the encroachments of age and threaten, deservedly so, to live on forever.

Herbert has a number of highly promising entries in this vast stable of tuneful thoroughbreds. They are blessed with the magic of true melody, wedded to a sensitive harmonic sense of amazing aptness, that will keep them running down the tracks of time for more years than we shall witness. Their long-winded companions include the *Overture to "William Tell"; The Blue Danube;* the *Sextet from "Lucia"*; the *Quartet from "Rigoletto"; Silver Threads Among the Gold;* and so on, and on and on. Do not sniff! Up until fairly recently, the popular pose called for a superior dismissal of these and other "chestnuts," an insincere pose, we might add, because the sniffers, all "pishing" and "toshing" aside, knew deep down somewhere that they loved these old tunes and enjoyed hearing them. These bendable but unbreakable tunes undoubtedly suffer from too much playing; but this should not be distorted into a criticism of the numbers themselves. In all truth, most of these musical oldsters are beyond criticism; they scorn it. Criticism is for musical infants, born yesterday and at best doomed to die tomorrow, or to suffer a fitful existence covering a short span of years.

These "chestnuts" were once the foundation of many of our programs. Our forefathers sharpened their musical teeth on them. Many of them were heritages from earlier generations, but each succeeding period produced its own "chestnuts." They were played and sung in the spacious drawing-rooms of yesteryear. People knew them, and loved them.

But time, ever impatient, marches on. The "chestnuts" were rushed up to the attic, along with the lovely furniture that formerly filled the average home. The once popular old melodies settled down, lonesome and neglected, with the dignified Salem chests, the Governor Winthrop desks, and grandmother's old rocker. A hush fell over them. The years rolled on and the dust grew deep on the musical "chestnuts."

And Memories Awaken

Then came the dawn. The appeal of the "new" waned. The ranks began to break, and determined individualists, overcome by a vast nostalgia, yearned for a return of the melodies whose phrases had been for long haunting them. The pendulum was swinging back. The furniture, now "antique" and (*Continued on Page* 132)

friend who passed along to him enthusiastic word of a youngster named Durbin who had sung beautifully at a social gathering she had attended. The agent arranged to hear the girl, confirmed his friend's opinion, and at once wished his find to a company official who was likewise most favorably impressed. The study for a girl to enact the rôle of the girl in her youth was ended at last; and Deanna Durbin, Mae Durbin, later to be known the world over as Deanna, signed her first motion picture contract.

"There's a Long, Long Trail a-Winding"

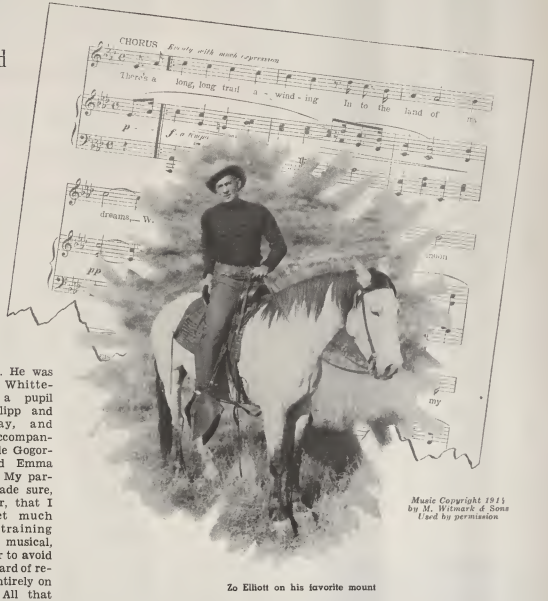
The Story of a Song That Earned Three Million Dollars

As told by the composer

Zo Elliott

to

JAY MEDIA



Zo Elliott on his favorite mount

Zo Elliott, composer of one of the most successful songs ever written, was born May 25, 1891, of old Puritan stock in Manchester, New Hampshire. His father was a banker and his mother a graduate of the Boston Conservatory of Music. She gave her son his first music lessons. His later education was carried on in orthodox fashion, at St. Paul's School, Concord, Philips-Andover Academy, Yale University (A. B., 1913) and a short period at Trinity College, Cambridge, England. This was followed by several years of intensive study at Fontainebleau, with the renowned teacher of Composition, Nadia Boulanger. He entered the U. S. Army (Signal Corps) in 1917 and arrangements were made for him to lead the band of the regiment planning to go over seas. Then the Armistice occurred. His citation reads: "Excellent effect on morale of troops." Before the war, Mr. Elliott attended the Law School at Columbia University for two years. The call to arms, and later of music was, however, too strong, and he did not complete his legal studies.

Mr. Elliott is now engaged upon a grand opera, "What Price Glory." The Story of his famous song is of very graphic and lively interest.—Editor's Note.

* * * * *

ALTHOUGH MY MUSICAL MOTHER had what was virtually a professional training, she did not try to persuade my father that music was the only profession for a man. Even the comparatively few years that have passed since my boyhood have marked a pronounced difference between the attitude of that day and this. Musicians then, in many cases, affected Windsor ties, long hair, and had their eye-glasses moored to them by silk ribbons. They were a class apart—Brahman of the Brahmans—looking upon ordinary mortals as untouchables. The trouble was that the ordinary mortals looked upon them as 'untouchables,' queer folk, who did things differently and lived in a world by themselves. Of course, that was no 'life work' for a banker's son. My parents did, however, see to it that I had the best obtainable teacher in Manchester. He was Harry Whittemore, a pupil of Philipp and Matthay, and the accompanist of de Gogorza and Emma Eames. My parents made sure, however, that I did get much other training besides musical, in order to avoid the hazard of relying entirely on music. All that has changed now, changed mightily, and music as a profession ranks in America with all other professions as a serious and important calling of great value in our modern social scheme.

The Lure Prevails

"Music, nevertheless, has proven an irresistible siren for me and I cannot think of life without music. For a time I studied singing in New York sion ranks in America with all other professions the original *Fricka* in Wagner's "Nibelungen Trilogy."

"My 'majors' in college were English, letters and poetry, and my music has been inseparably joined to them. The author of the words of *Long, Long Trail,* Stoddard King, was born in Spokane, Washington. He was my chum at Yale and likewise an American to the extent of having among his ancestors a real sure 'nuf American Indian. He was two or three years older than I, and won everybody's respect by the fact that he was obliged to work his way through college. A most congenial companion, he was of the type known in service clubs as 'a grand guy.' We were both members of the fraternity Zeta Psi, and both became interested in the dramatic work of the fraternity. I met him first in 1911, and we decided to put on John Gay's 'Beggar's Opera.' This was a real success.

"One morning I was in Connecticut Hall at college, reading Baron Segur's report of Napoleon's retreat from Moscow. I went to the piano and immediately improvised the chorus of *There's a Long, Long Trail.* One of my friends heard it and at once said, 'Write that down, Elliott, and you will make your name and fortune.' Zeta Psi was to hold a banquet in Boston in a week, and they had asked Stoddard King and me to provide a song. King came into the hall a few minutes later and I confided, 'I have a song with "sticky" harmony.' What is 'sticky' harmony? It was a twist of college slang for a tune to which a tenor part, usually starting a third above, could be added and so obvious that any tyro could sing it. College boys often improvise these additional parts and sometimes the results are very fine. This, however, does not apply to all barber shop chords. Everyone has heard 'barber shop' emanations that sound like a bagpipe with cholera morbus. Nevertheless a tune with a 'fool proof'

tenor part is usually known as 'sticky harmony.'

A Trick Reversed

"The melody appealed at once to King, and almost as quickly as I had composed the tune, he came out with the words. Usually, songs are written the other way around. That is, the words are customarily written first and the melody is then set to them. However, in the case of the famous operatic twins, Gilbert and Sullivan, Sullivan usually wrote the melodies first and Gilbert was often put to it to mortise in the words. Indeed, many of the ingenious verbal rhythms for which this famous English wit was justly given credit, may have been the compulsory result of hanging the right words on Sullivan's sprightly tunes.

"Stoddard King, like Gilbert, had the strange gift of translating tunes into words. Of course they affected him differently from the way they affected me. I pictured Napoleon at the other end of his tragic trail at Moscow. Stoddard saw the trail to home and romance, and the happy choice of this idea contributed a most important part to the success of the song.

"The next week, when we were scheduled to sing it at the Zeta Psi banquet in Boston, I had a very painful fall as I was ascending the steps of the stage. That irrepressible college gang, 'illuminated' as they were, after the festivities, knew no mercy. They all shouted, 'That's fine, Elliott, do it again.' 'Great stuff, Elliott' 'Try to break your back the next time.' King and I were so confused, after the hubbub we had raised, that all we could do was to sing the chorus. Then we had a great surprise. The tune caught on at once, and the boys demanded it over and over. After that, of course, we knew that our fortune was made, and we set out to cash in upon it.

"During the next six months we submitted the song to practically every publisher in New York, and all of them turned it down, including the publisher who later sold hundreds of thousands of copies.

Abroad We Go

"After I graduated from Yale I entered Trinity College, Cambridge. A few days after my arrival I went, with a newly acquired American chum, to a music shop to rent a piano for my lodgings. In trying the instruments, I played the song. The proprietor was a tune scout for a London publisher, and he sent for his chief to come to Cambridge to hear it. Imagine my thrill to have a publisher come all the way from London to see me. He was Mr. Claude Yearsley, representing West and Company, of which I never had heard. The song came out in December 1913. It almost died 'a bornin'. It was a puny and struggling infant until after the outbreak of the great war, when soldier boys came pouring into Europe from all the British dominions, and later from America. The song had a beautiful cover, showing the trail leading down a mountain valley, through pine tress. Some Canadian boys saw this picture and read the song. It set up those mystic emotions of homesickness that at once clutched them; and, before long, millions of men in khaki were singing it. They liked to hear that 'the nights were growing very lonely' and 'the days were very long' when they were three thousand miles from home, 'listening for *her* song.' The unknown was ahead. Would they ever see her again at the end of 'the long, long trail' leading to 'the land of our dreams'? Everywhere, splendid, brave courageous men were calling out in song for the time when they might 'be going down the long, long trail with you.' Then at home wherever the English language was spoken, they likewise sang of the 'long, long trail' that would bring the boys back home.

"In the original song, which was published in England, the melody of the verse was in a minor key, and the British still know it in that way. The American publisher (Witmark & Sons) demanded a major verse, and Americans sing it only in that form. The total sale of the song in all of its editions in all countries is estimated at five million, and the total receipts have been near three million dollars.

A Britisher Turns Yankee

"The publication was not without its comic incidents. I repeatedly asked Mr. Claude Yearsley to introduce me to Mr. West, the head of West and Company, and was always informed that unfortunately he could not be seen. Then one day Mr. Yearsley confided that I could never see Mr. West as there never had been a Mr. West. Like Sairy Gamp's 'Mrs. Harris,' he just didn't exist. It appears that Mr. Yearsley desired to found a publishing firm; but evidently he was a victim of the British tradition against having one's proud family name messed up in trade. One night on reaching his offices he found that he did not have the right change to pay the taxi driver and he asked the man to wait until he went upstairs for money. 'By the way, what is your name,' asked Mr. Yearsley. 'My name is West,' replied the driver. 'That is just the name I want,' thought Mr. Yearsley, and that is how the firm of West and Company came into existence. Ultimately, when the company flourished I was to see the famous name of 'West and Company' emblazoned in electric lights at Cambridge Circus in London.

"Long after the war, while residing in France, working upon my opera, 'What Price Glory,' I was invited to the unveiling of the giant war memorial at Mount Faucon. General Pershing was there, and also Ambassador Bullitt my former classmate at Yale, along with Marshal Petain, General Harbord, Josephus Daniels, and many foremost French statesmen. That night, returning on the train from the imposing ceremonies, I heard the sounds of *There's a Long, Long Trail* coming from a compartment filled with a group of young American students who beckoned for me to come in. I surprised them by admitting, 'I wrote that song.' One of the boys was from Georgia, one from Arizona, another from Ohio, another from Massachusetts, all typical young Americans representing a new generation, but for all the world like the same lads who once fought in khaki over every inch of that same ground. The locomotive gave one of those funny little penetrating whistles which mark continental trains. I said, 'We are now approaching Chateau-Thierry.' 'Gosh,' said the boy from Georgia, 'I didn't know we were near Chateau-Thierry. My father was wounded there.' 'Yes,' I replied, 'and over in that direction is Hill 204, and then comes Belleau Woods.' They all looked out awesomely into the depthless blackness of the night. Finally the boy from Georgia said, 'Gee, seems like I can hear those fellows sleeping out there singing, *There's a long, long trail* —right now.' Who knows? Perhaps they are."

Fifty Years Ago This Month

ROBERT GOLDBECK, eminent pianist, composer, and teacher, contributed these thoughts on hand position at the piano, encompassing so many ideas prevalent in our day as to make his thoughts quite oracular:

"How far is a correct position of the hand indispensable in piano playing, and how far can it be deviated from? This important and ingenious question was recently asked by a lady of New York City! It is indispensable during the first studies, which may cover the period of a year or more, if pupil and teacher have made it their purpose to attain the very best possible results and desire to lay a solid foundation for rapid future progress! The hand may be gradually emancipated from rigid observance of strict discipline in this respect as soon as the fingers have acquired perfect freedom of action, and are no longer in danger, under any circumstances, of giving way to a faulty influence of the wrist, which consists of an ugly jerk, or, while moving sideways (pardon the expression), of a jog-trot, common to nearly all beginners.

"This emancipation from a strictly correct position comprises:

1. The raising of the hand, as little or as high as may be warranted by such more or less forcible accents as may be required.
2. An elastic attack of the whole hand instead of the finger (or fingers) alone.
3. A more or less considerable lowering or raising of the wrist as convenience may suggest.
4. A flattening of the fingers, principally upon the black keys.
5. A rolling motion of the wrist from left to right, and right to left, to facilitate the execution of certain difficulties.

"Thalberg has said, 'the *finished artist* must be able to assume any position of hand or finger that may be productive of artistic results, but it must be gracefully done,' and it may be taken as a guiding principle that the 'grace' consists in not departing *more than is necessary* from the primary strictly correct five-finger position. Grace of playing excludes, upon the same principle, all *unnecessary* moving about of body, head, hands, and arms, as such movements may easily become ridiculous and amuse the spectator at the expense of the artist and his art."

Amusing Musical Episodes

By Paul Vandervoort 2nd

THE ONE WHO FALLS ASLEEP through inappreciation of the works of the masters will relish the anecdote of Brahms and Liszt. When Brahms was introduced to Liszt, at the latter's home, seeking to honor his guest, Liszt played one of Brahms' compositions. He then began one of his own sonatas; and, on glancing at Brahms, after an especially impressive passage, was surprised and chagrined to see him fast asleep.

* * *

Less fortunate than Brahms, who was able to sleep while Liszt played, were the audiences of Nero, who compelled his listeners to hear his singing by having soldiers guard the exits that no one might leave. Even this system was not perfect, however, as an ancient chronicler relates that many persons jumped out of the windows and others pretended to be dead in order to be taken out.

Discovering the Riches in Old Music

By *Wanda Landowska*

World's Greatest Harpsichordist

A Conference Secured Expressly for The Etude Music Magazine

By DAVID EWEN

The name of Wanda Landowska requires little introduction to the music lovers of the world. For more than thirty years she has been conceded by musicians and critics as being the world's greatest harpsichordist, as well as one of the outstanding women pianists of our time. Through her valuable researches into the music of the past, through her concerts, lectures, teachings and writings, she has been spreading the gospel of old music throughout the world, and has succeeded in restoring to fame and recognition more than one forgotten master. Since 1925 she has conducted festivals of old music at her own theater, adjacent to her home, in Saint-Leu-La-Foret—concerts which, each summer, have drawn music lovers from every part of Europe and America to this small town near Paris.—Editor's Note.

* * * * *

"SINCE THE BEGINNING of my campaign in favor of old music, I have always earnestly striven—through my concert work, writings, teachings and lecturers—to direct illumination on one significant fact: That the music, so often called 'Old,' is vital and living, and frequently more modern than modern music itself. This is a point I would now like to emphasize to music students who continually traverse the thrice familiar territory of Haydn, Bach, Beethoven, Brahms, and so on, but who leave unexplored the equally wonderful world of 17th and 18th century music. Long years of battle were necessary before I could overcome the profound and deeply rooted prejudices against old music, which for so long a time have existed. People considered it dessicated, naïve, incapable of moving the emotions. The same prejudice existed against old musical instruments. They were antiquated, their resources painfully restricted. For thirty years I have spread the gospel of old music, to musical audiences in the concert halls throughout the world. My battle was to overcome these prejudices of the musical world against old music. And it is a battle which I, and others like me, have won—but only partially. The passionate interest which today one brings to old music and to its interpretation is an eloquent proof of the transformation which has taken place in the tastes of concert audiences and professional musicians.

Of Limited Demands

"Nevertheless, I say that I have won the battle only partially, because young music students—and young music students are the lifeblood of our art—remain oblivious of a world which, once they attempted to explore it, they would discover to be of inexhaustible fascination. This music is not difficult to play. It is not necessary to be a great virtuoso or a perfect musician to interpret the old works in their authentic style. The touch, the phrase, the manner of correctly projecting the ornaments—all these, too, can be easily learned by the advanced piano student. And what a reward awaits the pupil who is willing to expend the little interest and application required in mastering the style of the old masterpieces. The reward is a great and wonderful library of music, which will bring the music student endless riches of beauty, new and wonderful experiences which other great music cannot supply.

"For the adventurous music student who would like to explore the old world, I would suggest the work of several composers whose works are not difficult to study, but who offer the student an altogether satisfactory initiation into the splendors of the past.

In Resourceful England

"There is John Dowland, incomparable lutenist and most inspired of the English composers of the sixteenth century. Dowland's prolonged sojourn in foreign countries put him into direct contact with Italian and French masters, a relationship which fertilized his own genius in magnificent fashion. His learned music, conceived with a perfect knowledge of vocal and instrumental art, strikes one, above all else, by the intensity of its expression and its dramatic power. Of John Dowland's music I would strongly recommend the *Passionate Pavane Lacrimae*, in which he often achieves a sublime note. Death, tears, the shades are subjects often treated by all composers, great and small, of the 16th and 17th centuries; but none treated these themes more tenderly, or with greater intensity of feeling, than did Dowland.

William Byrd and John Bull are two other English masters waiting for discovery by the music student. The pieces of William Byrd and John Bull form the bulk of the famous 'Fitzwilliam Collection.' A difference of twenty years separates these two composers, Byrd being the older of the two. However, both of these British masters drew their inspiration from the same sources of popular music. The powers of augmentation and diminution are as familiar to the one as to the other. Both are intoxicated with perpetual movement, with a harsh and robust rhythm. Notice, for example, those clusters of semiquavers which, with Byrd and Bull, roll, overflow and spread out the exuberance of life over the measure bars.

And yet, despite this superficial similarity in

Wanda Landowska at the Harpsichord

style of these two composers, what a difference there is between their two natures. Bull is strong and powerful, with a vigor and vitality that at times are overwhelming. He has force and a magnificently heroic speech. But Byrd, he is a poet. The curve of Byrd's melodic line is sinuous and full of sweetness. Byrd contemplates nature lovingly. He feels keenly and is sensitive in reporting his feelings in his beautifully drawn melodies. One of the most beautiful of William Byrd's pieces is *The Bells*, but another well worth studying is *Wolsey's Wilde*. From John Bull's keyboard music we would draw the attention of the student to such miniature gems as *The King's Hunt* or the *Duke of Brunswick's Alman*.

So France Is To Be Heard

"Among the early French masters none is of greater importance than François Couperin-le-Grand, who, with Domenico Scarlatti, must rank with the foremost masters of keyboard music before the day of Beethoven. Scarlatti is well known to music students and now requires very little publicizing; but Couperin-le-Grand is shamefully ignored.

"I often speak of Couperin as the Chopin of the harpsichord; for like Chopin, Couperin created a style and a technic of his own. Like Chopin, too, Couperin is great not only for what he brings to his instrument in the way of creative gifts, but also in what he draws from it. The resources of the instrument were wonderfully extended and immeasurably increased by this early French master, who must be considered by the historian as one of the earliest great composers for the keyboard.

"Couperin, who was born in Paris in 1668, the son of a famous French organist, enjoyed the high esteem of French royalty for his extraordinary virtuosity at both the organ and the harpsichord. He first entered the King's service in his twenty-fifth year, shortly after which he became organist of the Chapel Royal. He soon became music teacher of those princes closest to the throne, and was appointed *joueur de clavecin de la musique de la chambre du roi* (player of the clavecin—the French equivalent of harpsichord —in the chamber music of the king).

"But during this period of activity as performer for royalty, Couperin was not creatively idle. For Louis XIV he composed his famous instrumental *Concerts royaux* (royal concert pieces) which, during the last years of the king's life, were performed every Sunday at Versailles, with Couperin himself officiating at the harpsichord. At the same time he wrote his masterpieces for the harpsichord, which earn him the title of being the "father of piano music." These compositions, which he entitled 'Pièces de clavecin,' were published by him in 1713, 1716, 1722 and 1730, and they first demonstrated to all the composers of the time how effective the harpsichord could become as a solo instrument. Up to then, the harpsichord had been used principally for accompaniment.

"One finds in these pieces of Couperin that sustained and full lyric line, those strong and appealing harmonies, that intensity of expression, that richness of atmosphere, all of which are qualities belonging uniquely to him.

"All volumes of the 'Pièces de clavecin' yield riches and deserve study. But those of the greatest possible interest to the music student who is approaching Couperin for the first time, are the following gems: *Les Moissonneurs*, a peasant govotte, lusty, energetic and vital, with a great wealth of rhythmic treatment; *Les Langueurs tendres*, a poignantly expressive work, in which we find a new example of that melodic line which is prolonged, uninterrupted, swollen with thought and ideas, always reënforced with suave harmonies; and those exquisite rondos, matchless in their structural perfection and always touched with feeling and tenderness—such as *La Tendre fanchon*, *La Soeur Monique* and *Les Dards Homicides*.

Teutonic Tendencies

"The early German masters may have less tenderness or delicacy than Couperin, but they are impressive in other directions. A work of truly extraordinary character is Pachelbel's *Magnificat Secundi Toni*, robust in its form and full of invention and imagination. But of the early German masters, I would like to recommend Johann Kuhnau most strongly, and to direct the attention of students to his 'Musical Representations of Some Stories of the Bible.' Johann Kuhnau was one of the most adventurous of the early composers of instrumental music. It was he who was the first to write a sonata for a keyboard instrument. 'Why should not one try to write for the piano in a form which has been utilized for other instruments?' Kuhnau asked in his preface to the 'Fresh Piano Pieces.' Kuhnau was also one of the earliest successful composers of program music. His masterpiece, the *Battle between David and Goliath*, is a marvelous example of early tone-painting. But Kuhnau was more than a pioneer composer. He had a lucid sense of form, and in his piano music used an outline that is graceful and elegant. He had a fine fluidity of musical expression and a wonderful resourcefulness in enriching his melodic materials. *The Battle of David and Goliath* will prove to be a joy and an æsthetic experience to every piano student adventurous enough to study it.

"Of course the composers and the works mentioned in the preceding paragraphs scratch only the surface of old keyboard music. I merely wish to give the exploring music student a taste of old music; and it is hoped that such a taste may sufficiently whet his appetite to have him call for a complete meal; and then he may investigate for himself other works by the composers previously mentioned, as well as masterpieces by such other great musicians as Rameau, Gilles, Farnaby, Chambonnières, Telemann, Loeillet, and Frescobaldi."

The Social Art

Eight Hands—Forty Fingers

By Evangeline Close

THE WRITER SITS ALONE at his desk; the painter with his canvas is one; but two or more musicians may work together, answering theme with theme, resolving harmonies, united in rhythm. Indeed, music is a social art.

Above the sound of the ubiquitous radio are heard demands for individual expression, for the personal touch, for music by the family in the home. The radio not only has awakened an intelligent interest in music; but, contrary, to the predictions of many, it also has instilled a desire among listeners to make music for themselves. More pianos are being sold, more children are studying music, at home and in the schools, as an essential part of general education and culture.

Paderewski stated that "The musically inclined mother is of great aid in directing the earlier practice of her children." Women, and men too, who "used to play" are regretting that they ever allowed that pleasure to drop out of their lives. Many are now hunting up their old music, trying, even if with difficulty, to recall this neglected art into the haste and confusion of these days.

One of the first requisites for obtaining real pleasure in piano playing is the ability to read music easily and well. Like other mental faculties this ability may be developed by use. What better way can be found than that of reading in company with others; two pianos—eight hands—forty fingers! The give and take of the phrases and melodies cultivate the listening and discerning ear; the necessity for keeping together carries the reader along on the rhythm almost inspirationally; the spiritual and physical refreshment of such work can be measured by the standard of the "Eternal Values."

To the amateur solo player the subordination of the personal thought in expression and *tempo* comes as a new idea, difficult at first to comprehend. The performance of the individual must give place to coöperation, which is a small illustration of the process working towards a mutual understanding in all the departments of life. The pattern is set, and each performer must meet its requirements, not only by reading the notes correctly, but also by listening to the whole work. Has one the theme? The others must accompany by their tone quality, and bide their turn to speak.

Wrong notes are not tolerated, some may be omitted in the first reading; but whatever happens, the beat, the rhythm must not be broken, else all four players will come to an enforced stop after an ineffectual scramble to find each other. Unless the music has the cues A. B. C, and so on, it often is necessary to count back measure by measure to find a suitable starting point. A strong accent on the first beat, a sure bass, these help to carry all along until the composition becomes familiar enough to work for the finer shading.

One of the pitfalls which often stalls the act of playing together is turning the leaves. A person who is accustomed to playing alone is apt to take time off for the change to the next page. The *primo* has that duty and should be warned to be ready. Keeping several measures ahead in reading is the secret of being prepared to turn without hesitation. The pedal, of course, is attended to by the *secondo;* here again is an especial reason for listening as well as noting the changes in bass harmonies.

An Abundant Literature

This ensemble piano playing adds materially to the success of the studio teaching class. It is even worth while to rent a second piano for the purpose, if needed. Standard compositions are arranged for two piano work, with eight hands; symphonies, overtures and the familiar favorites furnish a large repertoire (*Continued on Page* 126)

Medallions of Russian Masters of Yesteryear

By

Eugene Plotnikoff

Conductor, Federal Music Project; Chaliapin's First Operatic Conductor
Formerly Conductor of the Imperial Theater of Moscow

An Interview Secured Expressly for THE ETUDE Music Magazine

By ROSE HEYLBUT

ANTON RUBINSTEIN

CÉSAR CUI

ALEXANDER GLAZOUNOFF

ANTON ARENSKY

REINHOLD GLIÈRE

THE WORK OF THE Federal Music Project in New York City was developed under unique auspices. An artist, who had at least a share in the tremendous growth of Russian music, was Eugene Plotnikoff, who spent most of his life in Moscow, where he had an important rôle in all musical activities. A distinguished graduate of the Moscow Conservatory, he played as violoncellist in the orchestra of the Imperial Theater and later earned a call as conductor in that famous house, serving first as conductor of the ballet, and later of the opera. Mr. Plotnikoff is in a position to speak of the great figures of musical Russia, not merely as names but also as personal friends. The walls of his study are lined with autographed photographs of Glazounoff, Tschaikowsky, Arensky, Rachmaninoff, Glière. There are posters, in strange Russian characters, that once hung outside the Imperial Theater to announce the first Moscow appearance of Chaliapin, in 1903, under Plotnikoff's baton. When this eminent conductor speaks of the days he knew, the great Russian musical movement seems to take shape out of the past and live again.

"The Moscow Theater," says Mr. Plotnikoff, "was second only to the Imperial Theater at St. Petersburg. That was more splendid, of course, because it was in the capital, where the presence of the royal family and of the court lent glamour to the performances they attended. But Moscow had its share of glamour, too. When the court visited Moscow, we always had special performances for them. The etiquette for those occasions was very strict. No one sat down—not even the men of the orchestra—until the Tsar and his party had taken their seats in the royal box.

"I told this, once, to a group of American friends, and one of them asked, 'But what happened if the royal party was late? Would everyone keep on standing up; would the performance be stopped in the middle; or what?'

"The answer is, that the royal party never was late! A part of that strict etiquette required that the Tsar should be as considerate of the musicians as the musicians were of him. If the performance was announced for eight o'clock, two minutes before eight would find the Tsar seated in his box, ready for the scheduled rise of the curtain.

The Human Hearted Tschaikowsky

"It was during my earliest days at the Moscow Theater that I had the privilege of knowing Tschaikowsky. I cannot say that we were friends —our positions were too different. He was the greatest of Russian composers, full of years, of dignity, and the prestige of international acclaim. I was a boy, fresh from the conservatory, and glad to be playing among violoncellists of the orchestra. My admiration for Tschaikowsky amounted to worship. I remember that the first time he spoke to me I was too awed to answer. But I met him often; under the influence of his kindness my fright wore off; and I became on the best of terms with him. He conducted our orchestra for a number of guest performances, and he always made a point of being kind and friendly to everyone—especially to those who were unimportant.

"Tschaikowsky was not a good conductor. He knew this himself; and he often said so. His favorite description of his own ability was that he could put meaning into music when he wrote it, but that he could not get it out again, in conducting. This was true. On the podium he did little more than beat time. If the men had not been enthusiastically eager to do their best for him, his concerts might not have been a great success. But they were a success; because Tschaikowsky was there, and everyone in the theater felt the dignity of the man and all that he represented.

"Tschaikowsky was the kindest man I have ever known. He could not say 'No' to anyone. Struggling composers who wanted advice on their work, musicians who needed positions, students who could not finance their own education, youngsters from the provinces who ran short of room rent—all of these would come to Tschaikowsky for aid, and were sure of finding it. He never refused to listen (*Continued on Page* 136)

In the Record Grooves

By Peter Hugh Reed

IN TIMES LIKE THESE it is a heartening sign of the universality of music to hear the works of such great German masters as Brahms and Wagner, Bach and Mozart. A most welcome recording, long overdue, is Victor's recent issue of the complete third act of "Die Meistersinger" (sets M-537/8). Of all the Wagnerian music dramas, "Die Meistersinger" has been the most neglected by the recording companies; yet it is the foremost work of its kind in all music. We concur with those who acclaim it as Wagner's greatest score, for in it he achieved a combination of an unmatched beauty with entirely healthy exuberance and true comic spirit. Profound philosophy and wisdom are blended with biting satire.

In all the realm of opera there is no other quite like the third act of "Die Meistersinger." It is in itself an opera. Here the central figure, the benevolent *Hans Sachs*, typifies the people. He is one of Wagner's most noble and lovable characters. It is fitting that the recording of this act should emanate from Germany, for the spirit of the whole is entirely German. But the spirit is not that of present day Germany, and one is reminded as one listens to *Sachs'* "Wahn, Wahn, überall Wahn (Craze, craze, everywhere craze)", how appropriate it is that a true German character should sing these words. They never rang more truly than they do today. *Sachs* was protesting much the same sort of rule as present Germany is experiencing. "One of the pleasant reliefs in dark times," writes a British critic friend, "is that I have so far not heard anybody demand the 'banning' of German music, old or new."

A Well-Balanced Cast

The performance is a fine one, and the recording is excellently contrived, with a perfect balance between the voices and the full toned orchestra. One has but to turn to the famous *Quintet* to discover the truth of this; for the first time on records all five voices can be distinguished, and heard to advantage. The well chosen cast includes Hans Hermann Nissen, the Danish baritone, a warm-hearted and mellow *Sachs;* Torsten Rolf, a satisfactory *Walther;* Margarete Teschemacher, a gracious *Eva;* and Eugen Fuchs and Martin Kramer, unusually gifted singers as *Beckmesser* and *David*. The excellent orchestra is that of the Saxon State, and the chorus is from the Dresden State Opera. Karl Bohm is the competent conductor. For all Wagnerites, this recording cannot help but be a "must have."

Among recent symphonic recordings the performance of Mozart's "Symphony in C major" ("Linz"), K. 425 (Columbia set M-387), by Sir Thomas Beecham and the London Philharmonic Orchestra, deserves to be owned by all Mozarteans. The strength and beauty of this work, which has long been unjustly neglected, is unforgettably attested by the English conductor. Then there is Haydn's "Symphony No. 104, in D major" ("London"), played by Edwin Fischer and his Chamber Orchestra (Victor set M-617), a rewarding work which has been needed in a modern recording. And last, but not least, is recommended Bruno Walter's searching and moving playing of Corelli's cherishable "Christmas Concerto" (a seventeenth-century *concerto grosso*) (Victor set M-600).

Walther singing the "Prize Song" in "Die Meistersinger"

Richard Strauss' musical autobiography, "Ein Heldenleben," receives a sympathetic and telling interpretation from Eugene Ormandy (Victor set M-610). The superb virtuosity and tonal splendor of the Philadelphia Orchestra are notably reproduced by Victor's recording. Other symphonic recordings include the "Rediscovered Music" of Johann Strauss and Ravel's *Ma Mere l'oye* (Columbia sets M-389 and X-151) both played by Howard Barlow and the Columbia Broadcasting Symphony Orchestra. Barlow has long shown his predilection for the music of Johann Strauss (on the radio), so it is fitting that he should have been the one to record some of the composer's early music, recently rediscovered as the result of a purchase by the Library of Congress of a European collection. Despite the sophistication of Ravel's scoring, his "Mother Goose Suite" retains the essential naïveté of its program. Barlow's lucid and tonally bright performance realizes the spirit of the work.

RECORDS

Ensemble Contributions

Among recent chamber releases three contemporary composers are given salient honors. Hindemith is represented by his "Kleine Kammermusik" (Columbia set X-149), played by the Los Angeles Wind Quintet, and by his "Sonata No 3. for Viola" (1939), played by the composer and J. M. Sanromá (Victor set M-572); Walter Piston, by his "String Quartet No. 1," played by the Dorian String Quartet (Columbia set M-388); and Arnold Bax, by his "Sonata for Viola," played by William Primrose and Harriet Cohen, and his *Nonet*, played by the Griller String Quartet, augmented for this occasion (Columbia set M-386). Hindemith's "Little Chamber Music," written in 1922, is a strangely moving work, reflecting the spiritual unrest and satirical outlook after the World War. It is splendidly performed. Less convincing is the composer's latest "Sonata for Viola," in which the trend is opposed by mod[illegible] performance of the [illegible] desired tonally. W[illegible] fessor of musi[illegible] man. H[illegible] ad[illegible] place to coöperation, which is a small illustration of the process working towards a mutual understanding in all the departments of life. The pattern is set, and each performer must meet its requirements, not only by reading the notes correctly, but also by listening to the whole work. Is one the theme? The others must accompany their tone quality, and bide their turn to speak.

Wrong notes are not tolerated, some may be omitted in the first reading; but whatever happens, the beat, the rhythm must not be broken, else all four players will come to an enforced stop after an ineffectual scramble to find each other. Unless the music has the cues [illegible] and so on, it often is necessary to count elaborate measure by measure to find a suite unaccompanied part. A strong accent on the [illegible]cessive work. From a these help to carry all a[illegible] moods of great exultation becomes familiar e[illegible]s the extraordinary imagination. [illegible]he composer's mind and repe[illegible] reveal the listener. The three works are splendidly performed and recorded.

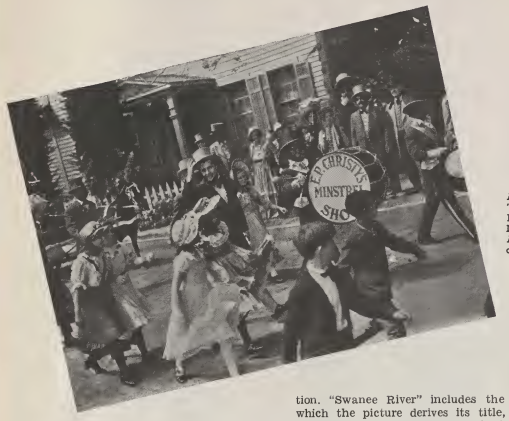
Beethoven and Mozart

Up to his twenty-ninth year, Beethoven wrote a number of works in which he experimented with wind instrument combinations. Among these are included his famous "Septet" for strings, clarinet, bassoon, and horn, and the practically unknown "Variations on a Theme of Mozart," for two oboes and horn. A modern recording of the "Septet" has been long needed; so Victor's set M-571, played by the British Broadcasting Corporation Instrumental Septet, is a welcome release. During Beethoven's lifetime his "Septet" is said to have found "more appreciation and favor than any of his other works." Reflective of a happy period of his life, the music owns youthful elation and carefreeness. The "Variations" on Mozart's duet, *La ci darem la mano* from

(Continued on Page 129

Fine Scores for New Musical Pictures

By Donald Martin



A scene from "Swanee River," starring Don Ameche, Andrea Leeds and Al Jolson

DURING FEBRUARY, MUSIC LOVERS and movie fans will find common ground for rejoicing in the release of "Swanee River" (20th Century-Fox), a technicolor dramatization of the life of Stephen Collins Foster, accompanied by a musical setting chosen from among Foster's own works. The cost of the film is estimated at $1,500,000—a sum which must mean a worthy, if somewhat wry, memorial to the composer who died alone and neglected in a shabby Bowery lodging house. Very few liberties have been taken with biographical facts. The actual circumstances of Foster's life—his rise to temporary fame as a song writer, his emotional instability, his gradual disintegration, and his tragic end—are factually correct.

This adherence to strict reality was prompted by several factors. First, though all but ignored by his contemporaries, Foster ranks today among those who have contributed most imposingly to America's native music. Second, his life was compounded of the very elements of drama, romance, struggle, and tragedy which are needed for the building of a strong picture. Don Ameche portrays Foster, Andrea Leeds plays the feminine lead, while the third major member of the cast is Al Jolson, veteran of stage, screen, and "Mammy" songs, who assumes the role of E. P. Christy, the minstrel king of Foster's day, and one of the first to introduce the American minstrel show into Europe. Many of Foster's songs were originally sold for as little as ten dollars. These songs form the musical setting for this superproduction. "Swanee River" includes the song from which the picture derives its title, as well as *Old Black Joe*, *Jeanie With the Light Brown Hair*, *My Old Kentucky Home*, and *Oh, Susanna* (which, besides having been one of the favorite songs of the great California gold rush of '49, has since been translated into Italian, Greek, German, Russian, Spanish, Latin, and Chinese). The singing in the film is done by Jolson, Ameche, and the Hall-Johnson choir, the outstanding Negro musical chorus of the country.

MUSICAL FILMS

A Distinctive Cast

"Swanee River" is the seventeenth picture Don Ameche has made, and he has had to acquire a certain amount of novel expertness for it. Since Foster was a master whistler, a superb violinist, and a veteran of soft-shoe and buck-and-wing routine, Ameche has had to add these technics to his mastery of voice and piano. Felix Bressart, who plays the kindly music teacher and friend in the picture, is one of Europe's most distinguished character actors. He came here a little over a year ago and celebrated the first anniversary of his arrival by applying for his first citizenship papers. In "Swanee River" Al Jolson returns to his own beginnings. In 1904, when he was first asserting himself in the entertainment world, one of his earliest jobs was with Lew Dockstader's minstrels. Jolson's own experience as a minstrel has proved invaluable in his interpretation of Christy, the pompous minstrel king, and he was consulted as an expert before the filming of all sequences dealing with the minstrels. The initial sequences of the picture were filmed some twenty miles out of Sacramento, the Sacramento River doubling for the Ohio.

A human portrait of Foster, accurately documented both as to fact and music, should do much toward strengthening the position of the great American composer, and American music in general.

After a pre-release in New York and Hollywood, Walt Disney's long-awaited "Pinocchio" (Walt Disney Productions, through RKO) is to reach the nation's screens in February. This is Disney's second full length color cartoon, the logical successor to "Snow White." The music has been especially composed by the music department, and, in Mr. Disney's opinion, it not only fits the nature of the picture but also furthers the action. For the sequence in which the music boxes of Geppetto, the kindly old woodcarver, tinkle out their gay little tunes, a special toy orchestra has been devised, consisting of a tiny trombone, clarinet, xylophone, and small bells, all of which, though miniature in size, give forth true and "real" tones. The story keeps closely to the original of Collodi's popular children's story. The cricket, though, has been christened Jiminy Cricket; and Jiminy, who personifies Pinocchio's conscience, is the real "hero" of the film. He has all the best lines and all the best songs. Nine hundred artists are kept busy in the Disney studios, and over twelve hundred were employed in this production, which has been in preparation over two years. The songs have the same quaint catchiness that brought (Continued on Page 88)

Walt Disney's New Full Length Animated Picture "Pinocchio"

The Etude Music Lover's Bookshelf

By

B. Meredith Cadman

Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE *at the price given plus the slight charge for mail delivery.*

The Amazing Rubinsteins

The span of life of Anton Gregorovitch Rubinstein was embraced in the years 1829 to 1894; that of his gifted brother, Nikolai, from 1835 to 1881. During their lives, their activities were so momentous that the world of music was actively influenced by them in many different fields. Somehow the writer feels that, despite the great publicity that accompanied Anton, "the roaring lion of the keyboard," posterity has not been as kind to him as it might have been. The great fame of his playing is preserved only in memories, since in his heyday there were no means of recording electrically his masterly performances. Anton had a vein of melody which many of his critics insisted was far more Teutonic than Slavic.

His mother, Kaleria (Clara), who was born in Germany, gave him his first lessons as a child, and his diet was Czerny, Clementi, Hummel, Herz, Diabelli, Moscheles, and Kalkbrenner. She also doubtless sang German folksongs to him. Some of the piano pieces representing in part the influence of this style are the *Melody in F;* the *Romance in E-flat;* and *Kamennoi-Ostrow.* His five piano concertos, in E, D, G, F, and E-flat, are heard, now and then; as are his lovely songs, *Du bist wie eine Blume* and *Der Asra.* But there is much in the Rubinstein repertory which we wish might be introduced to the public ear and heard more frequently. His numbered works run up as high as Opus 121, and there are a large number of compositions without opus classification. John Philip Sousa, when asked what popular music really is, answered, "The music that is played the most." We feel that in the Rubinstein literature there are a great many works which would gain wide currency if they could be more frequently heard and appreciated. Therefore, the writer hails with great interest and pleasure the book, "Free Artist," by Catherine Drinker Bowen, who has given us a really excellent picture of the Rubinstein brothers, the fiery Anton and the more pedagogical Nikolai.

Mrs. Bowen is a member of the brilliant Drinker family of Philadelphia, which has made many valuable contributions to music. After an elaborate musical training, she devoted her attention to writing; and the reading public soon discovered that she possesses a very individual and captivating style. Her earlier book, "Beloved Friend," devoted to the life of Tschaikowsky, was received with pronounced favor.

In her Rubinstein volume, she has uncovered an unusual amount of interesting material of an artistic character and also much that is of a decided popular appeal. There are few pictures in musical literature more vivid or dramatic than that with which Mrs. Bowen opens the book, describing the baptism of sixty members of the Rubinstein family in a little chapel in Southern Russia, in order that, with the name and passport certifying that they were of the Christian faith, they might escape the cruel persecutions which beset the Jews at every step. By similar ceremonies, thousands of Jews were baptized "not because they had any respect for Christianity," but because of expediency. Among the sixty Rubinsteins baptized was little Anton, a baby in his mother's arms.

The tempestuous nature of the great virtuoso made his life an Odyssey. In the long journey, he was feted by the great men and famous rulers of his time. His concerts were thronged everywhere by excited admirers. His American tour was a furore, but it made him miserably unhappy. In fact, his reactions to American concert conditions gave an excellent *bas relief* outline of music in the Americas in the seventies. He was very much astonished by the excellence of the Thomas Orchestra. He wrote to Mr. William Steinway, who brought him to America, "I have found in America something I least expected to find. While I knew that first class American

NIKOLAI and ANTON RUBINSTEIN

pianos stand unexcelled by any in the world, I had no idea that such a country had an orchestra like Theodore Thomas'. Never in my life, although I have given concerts in St. Petersburg, Vienna, Berlin, Paris, London, and other great centers, have I found an orchestra that was as perfect as the organization Theodore Thomas has created and built up. When he accompanies me with his orchestra, it is as though he could divine my thoughts, and then as though his orchestra could divine his. It is as perfect as the work of some gifted pianist accompanying a singer with whom he has often rehearsed. I know of but one orchestra that can compare with that of Theodore Thomas, and that is the orchestra of the Royal Academy of Paris, which was established by the first Napoleon in the year 1808, into which only artists, when young, are admitted; and they may have any number of rehearsals until they arrive at absolute perfection."

It is interesting for musicians of this generation to know that the splendid orchestral traditions of America, which are reflected in our great orchestras of today, reach back nearly seventy years. Rubinstein made sixty thousand dollars in America, but offers of even larger sums failed to induce him to venture another American tour, the first of which he described as a nightmare.

Nicholai Rubinstein was really a pianist of tremendous talent and ability, but was overshadowed by the extraordinary platform personality of his more famous brother. In establishing the Conservatory at Moscow, he made a very notable contribution to musical history. On the faculty, he had no less than Peter Ilyich Tschaikowsky. Nikolai was a much finer conductor than Anton. The chapters devoted to his rare accomplishments are very informative. Without the dynamic emotion of his brother, he did have much splendidly directed energy.

"Free Artist" is a very attractive and valuable addition to the home musical library.

"Free Artist"
By Catherine Drinker Bowen
Pages: 412
Price: $3.00
Publishers: Random House

Contemporary Musical Art

Just what is being done in music throughout the world is a subject which must be of deep interest and importance to all live music workers. In the greatly enlarged edition of "Music of Our Day," by Lazare Saminsky, we have a comprehensive discussion of present day musical activities to which he has brought his fine technic and analytical sense. Somehow, in recent years, many people seem to have the idea that almost anyone who knows language and possesses a copy of those masters of adjectives, Roget or Hartrampf, can, if so inspired, write a worthy book about music and musicians. The world would pay no attention to a (*Continued on Page* 122)

BOOKS

Radio in the Musical World

Current Music "Over the Air"

Edited by

Alfred Lindsay Morgan

Assisted by
HELEN THOMAS

THE BRILLIANT START that Toscanini gave to the NBC broadcasts on the Saturday night series has found very worthy successors in Désiré Defauw, one of Belgium's finest conductors, and Bernardino Molinari, already known to NBC audiences through previous broadcasts.

Mr. Molinari ends his series of four concerts on February 10 when Bruno Walter takes over the baton for four weeks until March 9. It is expected that Maestro Toscanini will return on March 16 for the remainder of his sixteen week engagement. Incidentally, the final concert in Toscanini's Beethoven Festival, which ended on December 2, was a financial success for the New York Junior League, which sponsored the concert for its welfare fund. The entire seating capacity of Carnegie Hall had been sold well in advance, and standing room tickets went on sale five days prior to the concert.

Encouraging the American Composer

Modern composers, and modern American composers in particular, are given increasing opportunities to have their works played on radio programs. Fabien Sevitzky, who last year conducted the Indianopolis Symphony Orchestra in a number of new American works, during a broadcast series on CBS, has returned with the orchestra this year for a second season of Wednesday concerts. In the first program he included two works by native musicians, "California" by the Bostonian, Frederick S. Converse, and "Fanfare" by Arcady Dubensky, a naturalized American.

CBS is doing apparently all it can to encourage modern American composers. The opportunity it offers to contemporary composers, on the Tuesday series of "The American School of the Air," already has become an established precedent. Again it has done some commissioning, when it asked Henry Brant, young American composer, to write an orchestral work based on folk material concerning sea going and ship life in America. The result was "A Fisherman's Overture," which was given its first performance by Columbia's Concert Orchestra late last fall. It is a five-part *rondo* in classical form employing three sailor themes, *The Boston Come-All-Ye, The Greenland Whale Fishery,* and a Newfoundland fisherman's tune, *Squid-Jiggin' Ground.*

It is, however, not only the contemporary composer who will benefit from the stimulus of these programs but also the listeners who may well feel the happy occasion that acquaints Americans more, thoroughly with America.

A modernist who is gaining more and more recognition is Ernest Lubin, whose "Suite in the Olden Style" was played by Alfred Wallenstein on WOR's Mutual chain, November 4th. This Suite, which won the Bearns Prize at Columbia University, was formally introduced by Joseph Honti over NBC. Lubin is a young American composer, claiming only twenty-five years, and is destined, according to many authorities, to take his place among our truly great composers.

During the first series of the Toscanini broadcast, NBC inaugurated an extension of its unseen audience by taking the series to our Mexican neighbors through the addition of key stations throughout Mexico, including XEW, the most powerful Mexican owned broadcasting station. In this way the entire North American continent has been linked by a gigantic radio network for this series.

The first performance in America of Erich Zeisl's "Little Symphony," an excursion into musical surrealism, inspired by the paintings of a fourteen year old Austrian mystic, was featured on the "Radio City Music Hall of the Air," broadcast Sunday, December 3 over NBC's Blue network. The work, conducted by Erno Rapée, and which introduced Erich Zeisl to Music Hall audiences, is in four movements, each based on a painting by Roswitha Bitterlich. The first movement, called *Mad*, is in the manner of a weird, orgiastic dance. Next is a ghostly movement entitled *Poor Souls*. The third movement describes the hypocritical grief of relatives at a wake; while the *finale*, in the form of a theme and variations, is programmed *The Expulsion of the Saints*. Mr. Zeisl, a newcomer to the United States, has a considerable reputation in his native Vienna. In 1934 his *Requiem* won a state prize from the Austrian government.

On the same program Mr. Rapée conducted the *Czardas Rhapsody* by Eugen Zador. Mr. Zador, also of comparatively new fame here in the United States, comes from Hungary where he is much better known. A student of Max Reger, he later became President of the Vienna Conservatory of Music, a post which he held for sixteen years. He is best known to radio audiences for his opera "Columbus," which had its première on the Music Hall broadcast of October 8.

Paderewski's piano tuner, Eldon G. Joubert, was recently a contestant in the quiz, "So You Think You Know Music," on Ted Cott's Musiquiz program over the CBS networks. Mr. Joubert, concert tuner for Steinway & Sons, has been Mr. Paderewski's personal tuner for twenty-five years, accompaning him on all his tours. You never can tell who will be heard over this popular broadcast. Ted Cott springs as many surprises in personalities as he does in questions.

FABIEN SEVITZKY
Conductor of the Indianapolis Symphony Orchestra

Barlow in Baltimore

Announcement has come that the recent appointment of Howard Barlow, conductor of the Columbia Broadcasting Symphony Orchestra, to the post of director of the Baltimore Symphony Orchestra has made a pronounced impression in the Maryland city. Frederick R. Huber, municipal director of music at Baltimore, who welcomed the conductor, said of him, "I feel it is most fortunate that I have been able to secure for Baltimore such a distinguished conductor as Mr. Barlow; and I know that the orchestra will gain immeasurably in its musical standard and in national prestige, under his leadership."

Mr. Barlow, born in Plain City, Ohio, spent his youth in the West and attended the University of Colorado and Reed College in Portland, Oregon. He later came to New York to study at Columbia University, where he earned a scholarship. During the World War he served on the Fosdick Commission and as a private. After the Armistice he made his orchestral début, by conducting at the MacDowell Festival at Peterborough, New Hamshire. In 1923 he formed the American National Orchestra, a group of seventy-five musicians, all American born and American trained. Later on, he directed and arranged the music of such New York theatrical productions as "The Dybbuk" and "Grand Street Follies." Mr. Barlow then became associated with CBS where he nurtured a group of twenty-two musicians into the present Columbia Broadcasting Symphony. In the dozen intervening years, he has directed such prominent series as "Philco Radio Hour," "Symphonic

RADIO

Hour," "Understanding Music," "Melody Masterpieces," "Everybody's Music," "The March of Time," and others.

HELEN THOMAS.

Coming Radio Activities

MUSIC LOVERS scarcely need to be told to listen to the Sunday afternoon broadcasts of the New York Philharmonic-Symphony Orchestra. They are "tops" with all symphony fans. Not all listeners, however, may be familiar with the Young People's Concerts of the orchestra. Although "Uncle" Ernest Schelling, as the kiddies called the eminent composer, conductor, pianist, is no longer at the helm of the orchestra, since he passed away early in December. But the concerts are still carried on, and, as under the direction of Mr. Schelling, they are planned to present a program that engages the attention not only of the youthful listeners but also of their parents. Owing to the tremendous popularity of these programs, it was found necessary to extend the series. Besides the rest of the regular series, scheduled for Saturday mornings, February 17, March 2 and April 13, listeners can tune in on Monday afternoon, February 19 (CBS, 3:45 to 4:45 PM, EST), for the last concert of the extra series. In the Saturday series, the subject of "Form" in music is dealt with, while in the Monday afternoon concert the instruments of the orchestra receive attention.

"Papa" Damrosch, as the young folks call the eminent Doctor, is going strong in his twelfth season on the air. Four programs of his popular Music Appreciation Hour are scheduled for February (Fridays 2 to 3 PM, EST, NBC-Blue Network). These programs will feature the following music: February 2—The Classic Suite (Bach), first half of program, and a Beethoven Program, second half; February 9—Excerpts from Wagner, Tschaikowsky and Brahms (illustrating horns and trumpets), first half of program, and Joy and Sorrow in Music (Mendelssohn, Schumann, Beethoven, Bizet), second half; February 16—The Modern Suite (Saint-Saëns), first half of program, and Schubert Works, second half; February 23—Excerpts from Wagner, Chabrier, Dvorák and Luther (illustrating trombones and tubas), first half of program, and March Music (Schubert, Beethoven, Raff, Rimsky-Korsakoff, Mozart), second half.

Treading the By Paths

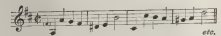
Readers of THE ETUDE will be interested in a new recital series featuring the less familiar piano literature. Vera Brodsky, a widely known concert and radio pianist, is presenting a weekly program over the Columbia network (Saturdays 3:35 to 4:00 PM, EST), in which it is her avowed intention to avoid the beaten path of conventional composers, eras and styles. "My series of programs will put a strong emphasis on American music," says the artist, "and upon contemporary compositions of all countries. I plan to play lesser known music by familiar composers; ancient and modern music by Russian and Spanish composers; and some of the highly interesting works of the contemporary Hungarian school represented by Béla Bartók, Zoltán Kodály, Ernst von Dohnányi, and others." Young pianists looking for some new and unusual material will find Miss Brodsky's programs of valuable assistance.

The Gulf Screen Guild Theater (CBS, Sundays from 7:30 to 8 PM, EST) (*Continued on Page* 133)

New Musical Pictures

(*Continued from Page* 85)

such rousing success to the "Snow White" melodies. Watch out for *An Actor's Life for Me, Give a Little Whistle, Three Cheers for Anything*, and, notably, *When You Wish Upon A Star*, the theme of which is:



(By Permission of Walt Disney Productions)

The Disney studios are now at work upon a third full length cartoon, temporarily known as "Fantasia." It may or may not reach the screen before the end of 1940. The film has a story. Leopold Stokowski went to Hollywood recently, to work on a short Disney cartoon to be based on Dukas' *The Sorcerer's Apprentice*. When the picture was finished, it was found to be entirely too

MILLIONS HEAR MAXINE ON THE AIR

Maxine's lovely contralto voice is heard weekly in solos "On the Air" with Phil Spitalny and His All Girl Orchestra.

good for a short film, and was not released. Instead, it is being held over for elaboration into a full length picture, which will be less a plot story than an illustrated concert. Deems Taylor is to be musical narrator, the music is to be chosen from the regular symphonic repertoire, and all selections are to be played by Mr. Stokowski and the Philadelphia Orchestra.

How is a picture scored? How are the efforts of composers, copyists, arrangers, librarians, conductors, and musicians, all fitted to the elaborate mechanisms which permit movie patrons to see and hear at the same time? Warner Brothers furnishes interesting data on their recording.

Making the Music Fit

Scoring is begun as soon as the film editor has made the first rough cut of the film. This rough version may be subsequently altered, but it is the first working start, and with it begins the musical life of the film. The rough cut is shown, in the projection room, to the musical director and his staff. They are equipped with stop watches, and the musical director (in the case of Warner Brothers, he is Leo Forbstein) sits at a special desk, equipped with telephones. As the scenes of the sequences are reeled through, they are accurately clocked. The exact duration of each is calculated in seconds; the mood of each is classified in terms of musical values. This preliminary running through of the scenes is repeated many times, to establish the nature of the music required. When each scene has been thoroughly analysed in terms of its duration, mood, and tempo, the composer is assigned the task of creating the one score that shall fit all requirements. Although familiar music may be occasionally requisitioned from the library (as was notably the case with the Mendelssohn music used for "Midsummer Night's Dream"), the current practice is to fit each film with an individual score of its own. Thus, a composer may be asked to produce exactly five seconds of "horror" music, seven hundred thirty "frames" of romance, a general theme chord to carry through fifteen reels.

Next the copyists set to work, then the arrangers orchestrate it according to the needs of the orchestra, finally the men begin rehearsals. And this "final" step in the preparation, marks the beginning of actual recording.

Again the picture is reeled through, but only the musical director sees it. The orchestral musicians, grouped around the director, watch their notes, the baton, and nothing else. In an elevated glassed in booth, the "mixer" sits at the control board, regulating sound values as if for broadcasting. Sound technicians stand by. The room is darkened, but for the lights on the musicians' desks and the spotlight on the musical director. The picture is begun. The director raps his baton, the men begin to play, for the recording. If the least thing goes wrong, the director calls, "Cut!" The orchestra stops, receives corrective advice, begins again. Over and over again.

The music is recorded on sound film by means of a photo-electric cell, and carried over wire as in a telephone system. The sound waves vary the light intensity and consistency of the illuminated photo-electric cell, which may be compared to a radio tube. When lit, the photo-electric cell casts a beam upon the sound film, and this beam varies according to the activity of the cell. The sound waves are thus photographed on the sensitized film which, when developed, shows lines of varying widths. The developed film is run through a sound projection machine which plays, or gives back, the recorded sound. A strip of sound track is photographically printed on the blank edge of the movie film, so that sound and picture may be run off on the same projection machine.

The score which Erich Wolfgang Korngold wrote for Warner Brothers' "Anthony Adverse" was transferred to twelve thousand nine hundred and five feet of film. In straight musical pictures, where the music is part of the play rather than a background setting for mood, the composer and the scenarioist work in closer association, building up action climaxes for the songs of the star performer. Dance numbers are also specially fitted in, and the studios report that these pieces are especially difficult because of the high speed that must prevail throughout them. Hollywood spends tens of thousands of dollars annually on music (much of which the casual movie goer may hardly notice, especially if it is used as introduction or finale music, which is played during the showing of cast lists, credit lines, and so on, and has no part in the picture itself); and if the evidence of outlay, equipment, and meticulous care means anything at all, music has come to occupy a throne of its own in the talkie "musical" world.

How to Get and to Hold Pupils

By Cole Watkins

THE BEST PROSPECTS for next week's lessons are the students who take lessons this week. Where there is a large percentage of pupil turnover in a class, something is wrong with the teacher's tactics.

Among the teachers of my acquaintance, there is one who has averaged over a *hundred new pupils each year*, for over a quarter of a century. He has been conspicuously successful in interesting children and their parents in beginning music study, yet never during that time has his teaching schedule been crowded, nor has his work provided a comfortable income. It requires no mathematical genius to see that, after but a very few lessons, the average pupil of this teacher must either change teachers or give up his music study altogether. Probably the majority stop studying, convinced either that there is nothing in music or that it is not for them. In other words, the teacher has shown himself a salesman of ability in making his initial sales, but has failed to secure a reasonable percentage of repeat orders.

In this and other less extreme cases, where the best pupil material is needlessly wasted, everyone loses. The teacher loses because he must spend a disproportionate amount of time and energy in finding an endless succession of fresh prospects and in selling the idea of music study to them. The pupils and their families lose, because time, money and—most precious of all—enthusiasm have been wasted. The cause of music and the teaching profession lose, because many students, once disappointed in their efforts to learn to make music, will never attempt to do so again.

Astonishing Student Mortality

A survey of a few years ago indicated that only about forty per cent of American children who begin piano study continue to take lessons for as much as a year; and only about ten per cent finish three years of study. As these are composite figures, the showing of many teachers must be rather worse—as many are undoubtedly far better than this average.

Is such a loss natural or necessary? Why does it occur, and what remedies can be found? Surely any business or profession, which loses so large a part of its clientèle each year, is struggling under a heavy handicap. It is a tribute to the vitality of music that it goes forward despite such losses; but it certainly is no tribute to the business methods of a great many teachers.

Unfortunately, wherever our private teachers are trained, attention is concentrated on the artistic and technical aspects of music to such an extent that training for teaching, or the more practical phase of securing pupils, as distinct from performance, is neglected. One result of this emphasis is that many teachers never realize the necessity of "selling" their teaching in much the same way that their less artistic brethren of trade and the professions must market their goods and services.

Let us examine a few common business principles and practices, to see how they might be applied to the marketing of musical instruction. Obviously, the parallels between music teaching and other lines of endeavor are not exact, nor can such an examination as this be more than suggestive; but it may serve to provide a fresh viewpoint and to reveal some shortcomings in common practice.

Giving a Just Return

1. *The successful merchant offers an honest article at a fair price.* To do this, he must first of all know his goods thoroughly, not only in themselves but also in relation to other competing commodities. He must be able to help his customers choose what best fits their needs, and to justify that choice. He must leave the final decision to the purchaser—sometimes a difficult thing to do when it seems that an unwise choice is being made.

If the prospective pupil wants to study "swing," and you are incapable of teaching him, be honest and send him to a teacher who can do so. Go out of your way to call the pupil's attention to articles, concerts, music, musical broadcasts, records—anything to whet his appetite for a more musical life. For instance, last week there was a notable Spanish program "on the air." I sent postals to a number of pupils, and the response in interest was extraordinary.

There was a time when much of the teacher's patronage came from those who looked on music as a polite accomplishment—a parlor art of the same order as china painting, pyrography, and sampler stitching. Today a multitude of agencies have combined to bring about an increase of musical intelligence which has opened up a far wider market for music teaching and at the same time has produced a wide differentiation in the field.

Giving Competent Guidance

It may be that the prospective student wants training which the teacher is unprepared or unwilling to give, or he may have based his decision on a misunderstanding of his own possibilities, or of the attractions of the field which he has chosen. Such a situation is difficult to meet satisfactorily. As a business proposition, only one course seems open: let the teacher, as salesman, point out the comparative values and possibilities involved, and accept the student's decision either to take the training which this teacher can honestly offer or to look elsewhere for what he wants. Good business practice would never countenance misrepresentation of one's wares, or abusing the confidence of the customer by substituting something "just as good."

Perhaps you are a teacher of voice. A young man comes to you for lessons, and you find that he expects to qualify for a career in opera. His natural abilities are discovered to be only fair, with a short range and very limited power. A charlatan might play on his ignorance and credulity and encourage him in his fantastic dreams until his money is gone. What will you do, as a teacher who values your reputation and integrity? Can you not direct his attention to nearer and more accessible goals, help him to a better understanding of his possibilities, and arouse his interest in those things which he can do best? If you can, you will have prevented a later and harsher awakening, you will have earned his friendship, and you will have secured a more valuable pupil than he otherwise would have been.

Teachers will recognize the elements of this situation in dozens of others: students and parents dazzled by the imagined glories of a concert career, breaking into the movies, or selling coffee for Major Bowes. The principle remains the same: make no false claims, but offer your teaching on its merits.

"An honest article at a fair price." What determines a fair price for one's lessons? The training, ability, and experience of the teacher are factors, of course. The prices received by competing teachers must be considered also. No rule can be laid down for determining the fee one should ask; but the teacher may be sure that any great mistake in his own estimate of his worth will be reflected in one way or another in the patronage he receives, and it can be corrected accordingly. The blunder of resorting to price cutting and making of special rates for students of superior advertising value or bargaining ability is always disastrous. Such things cannot be kept secret, and the people quickly assume that the lowest rate charged is the highest rate earned. The favored students lose confidence in and respect for the teacher, the rest feel that they are being deliberately overcharged, and all soon class him with the side street vendor of shoddy clothing whose prices are not fixed by the value of his goods but vary with the gullibility of his customers.

Give in Good Measure

2. *Give sufficient "service" with each sale of your ability to assure the customer of efficiency and satisfaction in the use of his purchase.* The hosiery salesman gives advice on the care of stockings to secure long wear. Dealers in mechanical and electrical appliances follow up their sales with free inspections and adjustment for varying periods of time. We are all familiar with the free courtesies of the gasoline stations. What opportunities are there for the teacher to contribute to the student's enjoyment of and enthusiasm for music, outside the limits of the lesson itself?

Strangely enough, some teachers need to be reminded that the principal reason for studying music is simply the desire to learn to make (*Continued on Page* 130)

The Teacher's Round Table

Conducted Monthly

By

Guy Maier

Noted Music Educator

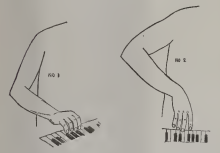
Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

Up and Down Touch

Will you please print diagrams of a hand, arms and shoulder showing their exact relations to the keyboard when playing the down touch, and also when playing held and *legato* tones with the up touch—as explained on pages 8, 9 and 10 of the book, "Playing the Piano," by Maier and Cornilius? Your explanations are so clear that I believe I understand them, but I want to be sure.

Are the weight touch and the down touch the same?

—D. W., Georgia.



Imagine my surprise on finding that only these two simple sketches (by my son, Ted) were needed to show the difference between the up and down approach. No. 1 illustrates the beginning of up touch—low wrist, finger touching key, elbow close to body; No. 2, the finished up touch just as the arm, lightly propelled outward and upward by the elbow tip, is about to leave the key. Remember that in pure up touch the prepared key is not made to sound by "finger action," but by this gentle fling of the elbow—with immediate release of the key as soon as the tone sounds. After the position in No. 2 the arm continues to bound upward, then falls naturally to the lap. (Use damper pedal, of course, to sustain the tone.) The reasons for this bounding release to lap are 1. to use only a split second to make the tone; 2. to eliminate all tension the moment the tone sounds; 3. to be able to listen objectively to the tone after it is produced. Much time should be spent in careful preparation, both physical and mental, before each tone is played. Ask yourself: Is my wrist low? Does my finger touch the key top? Is my elbow higher than my hand? Am I watching my elbow as it makes the tone? Is my elbow light; does it float? How much tone do I want? All this sounds very complicated, but it is really very simple when you do it!

Legato up tones are made exactly like the bounding release except that the key is kept lightly depressed, and the arm circles back again to No. 1 position after No. 2 is reached.

Then, surprise! Illustration No. 2 is also a perfect illustration of pure down touch—high, hanging wrist, gently straightened finger in close contact with key top, elbow away from body—in fact, the whole arm poised on the key like a featherweight paint brush. Be sure your wrist hangs directly over the key to be played; then, when you are ready, the key is gently but quickly depressed by a slight inward movement of the whole arm and body, like a paint brush giving a quick "dab" of color to a canvas—with instant release of the key afterward. (Again, use damper pedal.)

No. 2 shows the whole act of making a pure down tone; arm and hand are in this same position at the beginning, middle and end of the down touch. There must be no pulling or yanking down of the wrist or arm, no finger action, no pressure, just the gentlest inward movement of the whole arm and body resulting in the most fragile *pianissimo*. Other, more dynamic down touches are offshoots of this "pure" approach. I hope to discuss these in later issues of THE ETUDE.

Meanwhile, if you remember that a down touch is really an in touch you will not go far wrong.

If you want to prove to your own satisfaction the difference between the up and down approach, first put on your damper pedal and play a good *mezzoforte* tone with No. 1; when your upward moving arm has reached No. 2 position you are ready for your down tone. Pause for a second, release your tone to the top, then play a *pianissimo* tone with the paint brush touch—a gentle full arm "dab"—releasing the key instantly afterward, and finishing with arm still in No. 2 position. Then depress wrist, drop elbow to side and start all over again with another up tone.

Apply this to thirds, triads and other chords.

Yes, of course, the down touch and weight touch are the same.

Sleeplessness

I hope you will not think me "balmy" if I ask you for help in a nonmusical matter. You often refer to yourself as "Doctor" Maier, so perhaps my question is not so irrelevant.

My problem is this: I teach many hours every day, and practice four hours daily besides. Since I am very strong and healthy it seems as though I ought to be able to carry this much of a "program." However, I am very much troubled with sleeplessness, and feel that I could do much better work if I were not so exhausted from lack of sleep. I have tried almost every sensible remedy (except sleeping powders, of which I disapprove), but nothing seems to do any good. I have taken brisk walks before retiring, have swallowed gallons of warm milk and chocolate, and have read dozens of soporific books in those wee, small hours. I have even read the Bible through from cover to cover, and have just begun "Genesis" again! I would be most grateful for any remedy you may suggest. .

D. D., California.

Undoubtedly there are psychological factors in your case which you have not ferreted out, and which must be understood before you can achieve a complete "cure." I know nothing of these, and therefore can only ask a few questions, which, if you answer them truthfully, may get at the root of your difficulty.

1. Is your own practice concentrated enough? Are you permitting yourself to spend four hours in desultory, lackadaisical "fooling 'round" at your piano, when two hours of intense, well directed mental effort would get better results?

2. Are you deceiving yourself in the matter of technic—or are you making every second count towards achieving instantaneous control of your pianistic approach?

3. Do you constantly work, in both teaching and practicing, for intensity without tenseness? That is, do you practice in the "impulse" way, often explained on this page?

4. Have you found a teacher or coach in whom you have confidence, to help you make surer progress? (Everyone needs such professional "bucking up.")

5. Do you throw yourself enthusiastically and wholeheartedly into your teaching?

6. Are you just as vitally interested in your students as you are in your own work?

7. Does your interest in the pupils often lead you to become their wise counsellor and friend?

8. Do you have one or more close friends whom you often see, and to whose troubles you lend a sympathetic ear?

9. Do you have at least one vital, nonmusical interest which you keep up—swimming, tennis, a language, astronomy, church work—or any other activity?

10. Are you outgoing or ingrowing?

You see what I am driving at, don't you? Your present activity may be so egocentric or lacking in a sense of accomplishment that it would not result in healthy fatigue, but in nervous tension and a keyed up state of mind difficult to untie.

I hesitate to suggest any practical remedies since you have tried every possible trick to woo that elusive Spirit which brings "balm to hurt minds." (I am happy to note that you avoid those pernicious sleeping tablets.)

Have you ever observed a sleeping person? He seems to breathe more slowly than when awake; he inhales deeply, then, after a noticeable pause, expels his breath in a kind of relaxed sigh. Why not try to imitate this at night? Be sure to inhale slowly and gently—but don't struggle for a "deep breath"; each time you exhale count "one" silently, then see how far you can count. If the mental relaxation produced by such a long, boring, rhythmical swing doesn't put you in the land of Nod by the count of fifty you are too hardened a case for Dr. Maier. As for me, I've never gone beyond ten! It even puts me off after two cups of coffee or an exciting concert.

The Etude for Students

I consider your page and many other articles in The Etude so valuable that I do my best to persuade all my students to become subscribers. Many of my pupils are underprivileged. I try to spread out my own copy of The Etude over the month, but it does not go far with forty pupils! Have you any suggestions to make as to how I can get all of my pupils to see The Etude every month?

—N. D., Michigan.

You bet I have—I'm just bursting with 'em! If students cannot subscribe singly, how about two, three or even four "clubbing" together? The monthly copy could be sent to you for distribution to the students, each one holding the magazine for a week or two, and taking turns for permanent copies. Or (if you can afford it) offer pupils prize subscriptions to be awarded on holidays or birthdays, if lesson averages stack up to a certain high level. If you cannot manage the entire amount, offer half a subscription as a Christmas gift. And don't forget that a good way to win a free subscription to THE ETUDE is for youngsters (or oldsters) to secure three others: this ought not to be difficult if you canvas musical clubs, choirs, choruses, orchestras, and other groups in your town. THE ETUDE will be glad to send you details of this plan.

Perhaps you could persuade a woman's club, a men's organization, or some art patrons to start a fund or to give a concert, the proceeds of which would go towards Etude subscriptions for deserving young students.

A good place to go for back numbers of The Etude is your Public Library. If it is not a regular subscriber, it ought to be ashamed of itself. Current and back copies should always be available on its shelves for reference.

Call attention to the sight playing and repertoire material offered each month in the music section. And, by the way, what would Round Table readers think of including a "Technic of the Month" department in the music section? Short studies of early, intermediate and advanced grades might be printed, the material—chosen from the original or already published sources—tackling a different technical problem each month. Chords, melody playing, various touches, "placement" studies, finger independence, scales, arpeggios, double thirds, octaves—all would have their innings.

If you think this "Technic of the Month" a good idea send THE ETUDE a postcard saying so, and make your own suggestions. Also, let's have your new subscriptions, pronto. . . (After all this, I am sure you will admit that as a pianist, I'm a good circulation promoter!)

A Simplified Vocal Method for Beginning Singers

By

George Chadwick Stock

Well Known Vocal Specialist

FOR ALL-ROUND USEFULNESS in the field of vocal music, amateurs rate higher than professionals. Why? Because without countless amateurs there would be no great oratorio choruses, choral societies, church choirs, glee clubs and no amateur light opera organizations. Professionals could not and would not take part in the groups just named. And, remember, from the ranks of amateurs all professional singers are recruited.

What is singing? "Singing is the interpretation of text by means of musical tones produced by the human voice." ("The Art of the Singer"—Henderson)

To become a singer of merit, one must have a good voice, a musical ear, keen sense of time, rhythm and motion. There must be practice, faithful and intelligent. To crown all there must be the gift of imagination and the soul of song.

The Tell How Talk

The purpose of this plan is to give instructions that beginners will be able to understand and can put into practice. The exercises for development of breathing and production of tone will be in accord with natural laws and principles, and so, free of perplexing details. May the reader go slowly, digest each thought given, and then obey all implicitly.

In the section of THE ETUDE reserved for singers, tell how articles on voice training are published each month. These talks are contributed by eminent voice specialists. They particularly appeal to many talented young and older singers who for one reason or another are endeavoring to improve their voices without the aid of a teacher. Some read and study vocal text books. Others get help from listening to first rate radio artists. Interviews with singers of experience are a help.

The Vocal Instrument

Space is too limited for describing the vocal organs, which may be seen in any text book on development of the voice for singing.

Breathing Exercises

1st. Stand easily erect. Chest up without rigid holding. Maintain this posture throughout all exercises and songs.

2nd. Again take an erect, easy posture. Inhale and exhale several times naturally, *naturally*. The diaphragm, with the abdominal and other muscles, will work with perfect coördination if let alone. In this beginning vocal practice adhere to these simple instructions.

3rd. A suggestion: Inhale slowly, gently, noiselessly and deeply. Not too deeply. Retain breath a second or two, then exhale, first, with a whispered Ah or Awe or Oh. Second, do the same but with a smooth musical tone on an easy pitch, using the same preceding vowel sounds. Avoid any feeling of throat strain or tightness. Avoid mental tenseness. Feel at ease. If breathing correctly, no tightening or holding of the diaphragm and contiguous muscles will be felt.

4th. When outdoors, inhale through the nose while walking five steps, retain the breath for another five steps, then exhale for five more steps. Keep it up for a block or two.

5th. Take a moderate breath, then whisper the counts from one to ten slowly on one exhalation. Increase the whispering gradually from day to day. Soon you will be easily able to extend the whispering to forty or fifty, and without effort. The correct whisper is like that made with a gentle whispered letter H or F. Whispering enables one to spin out the breath in an economical smooth flow. It also promotes breath control when singing.

A Word or Two of Caution

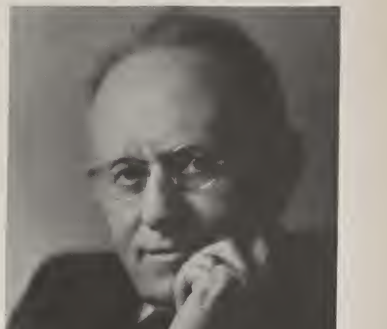
In all breathing practice, vocal exercises, and singing of songs, make sure that the whole body feels free, buoyant and alive with vitality. Keep the mind free of confusing and unnecessary vocal details. When singing, whether it be exercises or songs, forget breathing exercises and a methodical way of producing tones. Sing! Singing when at its artistic best never reveals a method of technic, of breathing or of tone production.

Begin Vocal Practice with Speaking Tones

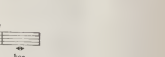
In a perfectly natural and pleasing voice, not loudly, speak the following three syllables: LON (pause) ON (pause) HON. Do this slowly and distinctly. Having spoken the syllables as directed take notice: First—that you felt no throat action. Second—that you used breath but without thought of it. Third—you were unaware of the action of any breathing muscles. Everything was done automatically, naturally and without conscious effort. Fourth—of course, in some degree the throat, vocal organs and breathing muscles were in use. They obeyed the call for action, spontaneously. Fifth—another thing to be noted: in pronouncing the syllables clearly and distinctly, your lips, tongue and mouth did their articulating work correctly and with no direct help from you. Everything happens as it should, automatically. In other words, without premeditated effort. That is the way you always speak and that is the way you should learn to sing.

Practice with Singing Tones

Now practice musical tones. Begin with the singing of LON (pause) ON (pause) HON, to the pitch of middle C.



GEORGE CHADWICK STOCK

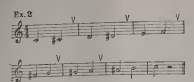


Be sure that the tone in singing these syllables is as free, spontaneous and naturally produced as when they were spoken. Use a smooth, pleasing quality of tone, not too loud. Never sing harsh, strident, throaty or nasal tones in any songs or exercises. All exercises are to be transposed to lower and higher keys according to vocal capacity. Begin practice in the range that comes easiest to your own voice. Gradually add higher and lower notes by transposing the scales, as far as that can be done without strain or forcing. Avoid high notes that do not come easily to the individual voice.

When satisfied, after repeated trials, that you have produced correctly the singing of the three syllables to the pitch of middle C, pass to exercise 2.

VOICE

Ex. 2



Practice singing LON, then ON and HON, on all notes of the scale from middle C to C an octave above, inclusive of semitones. Sopranos and tenors may practice higher. Contraltos and basses may go lower. Never force or strain for any tones.

Important Information

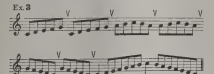
The L in LON causes the tongue quickly to lie limp and flat in the mouth. A crisp attack or starting of tone with the syllable ON prevents a breathy quality of tone. The H in singing with HON tends to relieve the throat and vocal cords of tightness or overtension. It also prevents a harsh or throaty tone.

Should throat stiffness still persist, try the following remedy: whisper softly, slowly and distinctly the syllables LON (pause) ON (pause) HON. This eases the throat and causes tightness to disappear. Repeat the whispering of these syllables several times, to assure free action of the throat and vocal cords. Then go back to the audible singing of the syllables.

The whispering plan may be resorted to whenever there is any stiffness of the throat, tongue or lips. This also applies to the singing of songs as well as exercises.

Sing exercise 3 slowly, smoothly and with utmost musical quality.

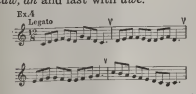
Ex. 3



Renew breath at the check marks and, of course, noiselessly and without conscious effort. The taking of breath as directed is preparation for quick phrasing in songs.

Sing Ex. 4 with *la*, then with *oh*, *law*, *ah* and last with *awe*.

Ex. 4

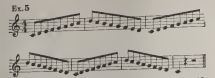


Sing slowly, smoothly, with nice even flow of tone. Hold the last note of each measure. Use *ah*, *awe*, *oh*, *ooh*, *lah* and *loo*, alternately. Breathe at v marks.

This is one of several exercises given to my mother by Jenny Lind. My grandfather, Isaac Chadwick Stock, was a close friend of P. T. Barnum. Through P. T. Barnum my mother met Jenny Lind several times. I have a gold and pearl pen knife given to my grandmother by Jenny Lind.

Sing the three scales of Ex. 5 through from beginning to end on a single breath.

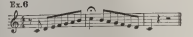
Ex. 5



It promotes economical use of the breath. If unable to complete three scales on a single breath, try two scales. Soon it will be possible to sing three easily, next four, five and finally six scales on one breath. Use the different syllables of previous exercises. Remember to transpose all exercises to lower and higher keys. Also practice all the different scales slow, fast and faster.

Without taking breath sing Ex. 6 from start to finish with no interruption of the flow of tone.

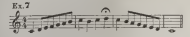
Ex. 6



The breath used, of course, is the residual air constantly in the lungs. This exercise serves two purposes. First, to take the student's attention from his throat and vocal organs. Second, it teaches use of the residual air in case the supply inhaled should give out before reaching the end of a long phrase. Thus, an awkward stopping of the motion of a song is prevented.

This Ex. 7 was one said to be used very often by Caruso.

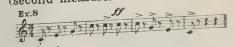
Ex. 7



He valued it as a warming up preparation for concert and operatic performances. Sing slowly and with best possible use of *legato*.

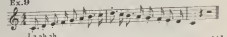
Ex. 8 will be helpful in increasing power and volume of the top notes (second measure).

Ex. 8



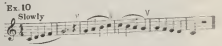
Be careful to gain loudness of tone without sacrifice of free and fine quality of tone. Begin with la—then drop l and continue with ah. Transpose to higher keys.

Ex. 9



Each note of Ex. 9 is to be sung with staccato touch. Do not slur or drawl from note to note. Sing the entire exercise on a single breath. And of course, be sure to transpose all exercises lower and higher.

Ex. 10



The slow scale in Ex. 10 is one strongly recommended by Lilli Lehmann, noted dramatic soprano. She named it "the grand scale." It will be found in her book "How to Sing." Use *ah*, *awe*, *oh*, oo.

Additional Practicing Material

Satisfactory progress probably will be made in a few weeks, then begin practicing slightly more difficult vocalises. Procure Marchesi's "Elementary Exercises, Vol. 384, Opus 1." Also get "Panofka, Opus 85," Book One also Book Two. Be sure to get Panofka in the special edition with words.

"I just play E-flat and out he comes."

Those Resonance Problems

By W. G. Armstrong

The term "profession" has been often defined as "highly specialized knowledge, scientifically applied for the benefit of others"; or, it is an expression of an activity such as the unlettered orator declared in more emphatic than aptly chosen diction, to be of "the inculcation of the incomprehensible into the ignorant by the incompetent."

Let us see how all this applies to the profession of voice training, and this with the most profound respect for the sincerity of the opinions of others less well acquainted with facts relative thereto.

A writer has said, "This is a very helpful voice exercise, because it places the voice *in* the nasal cavities, its proper resonance chambers."

Now were one so to elevate the larynx and tongue that the combined resonance space of throat and mouth were reduced to the minimum, and only the nasal cavities left as resonance space, what sort of tone would one get? It is evident that the combined space of throat and mouth, with the bony roof of the mouth as sounding board, is the proper, or principal resonance chamber, and that the nasal cavities are auxiliary — reflecting, or echoing cavities. The nasal cavities do not, as we shall see in a moment, combine sufficient resonance space to constitute them the proper or principal resonance chamber.

It also has been stated that tones are resonated in the cavities (?) behind the nose. The fact is that, if one inserts a finger back of the soft palate and up into the post-nasal space, one can move the finger about one quarter of an inch forward and back, and to the right and left; so that we have a resonance cavity of about *three quarters of an inch*, in width, depth, and height. This is the only resonance cavity "behind the nose," the other resonance spaces being the "funnels," or irregular passages of the nose itself, which lead to the nostrils. There is a cavity above the post-nasal cavity, called the *sphnoidal sinus*; but this is embedded in the bony partition between the brain and the nose and throat, so that there is no direct resonance communication between it and the nasal cavities.

The cause of this mistaken idea about the size of the nasal resonance space is to be found in the fact that most singers, and writers, have seen only illustrations in books on singing and anatomy; and, as these are in most cases badly out of proportion on the one hand, and the pictured cavity and passages stripped of their muscles, membranes and cartilages, on the other, they appear much larger than they really are, or as we see them in the cadaver.

First Steps at Improvisation

By

F. Leslie Calver

WHAT A USEFUL ART is improvisation. An organist, for instance, is often called upon to fill in gaps. Some players have a natural gift for doing this; and others find it very difficult.

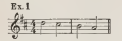
Never give up the idea of improvising, because you feel you cannot attain brilliancy in this fascinating art. If a speaker can say a few words, grammatically, to the point, and with a pleasing delivery, he does all that is usually required of him. He need not necessarily be a brilliant orator. An organist is in very much the same position.

The first thing to be done is to cultivate a feeling for melodic interest, by producing melodies without any attempt at harmonization, not forgetting left hand melodies and exercises on the pedals only. Take care that every melody so improvised has a definite form, with the requisite number of measures and implied cadential effects. A good plan is to select any short available melody and to try to improvise a new, equally good one, on the same framework, not being satisfied with a mere alteration of the notes. Before putting the model aside, make an effort to invent a new, attractive rhythm on the same lines, and to impart a fresh spirit to the original melody. This greatly stimulates creative power.

The invention of plain melodies will naturally be followed by the more fascinating task of improvising in two parts. In doing this we must be content to progress slowly, but a little patience will be well rewarded. The ideal is to make each of the two parts interesting and effective. Let your early exercises be short, say eight measures at first, and sixteen later. In this way the progress of both parts can be critically considered from start to finish. This sounds like suggesting counterpoint at the keyboard. But do not be alarmed; there is no need to adhere to the academic counterpoint of the textbooks. On the contrary, the practical, modern variety is what is more useful. We can lightly discard the old-fashioned *canto fermo*, with its stolid, egg-like semibreves. What a relief to take one that will be helpful in a modern sense, enabling us to concentrate our attention upon adding a free part, either above or below.

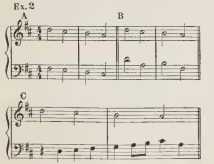
Such a *canto fermo* would be a simple scale passage; for example,

Ex. 1



Now here are three styles of simple treatment of this phrase.

Ex. 2



(A) is what a pupil of the writer played at his first attempt. When it was pointed out that this is merely a dull succession of sixths, and really nothing more than a reproduction of the *canto fermo*, he altered the bass as at (B). This was certainly better; but there was still the objection that half the notes in the added part were mere unisons, whereas it was supposed to be two-part harmony. "What about a little contrary motion?" was suggested. This, after some hesitation on the pupil's part, elicited (C)—a decided improvement, for each part is independent. But it savors too much of the old contrapuntal style. This added part, however, does remind us that when one part is static the accompanying part or parts are best kept moving. A long note in the *canto fermo*, for instance, is an open invitation to show our musicianship. We should never sit down heavily at such a point and wait.

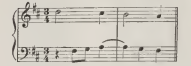
By altering the rhythm of the scale passage in Ex. 2(C) to triple time, it is possible for the accompanying part to display greater contrast and to heighten its interest, as in Ex. 3, a style suited to the *pastorale*, *barcarolle*, or *cradle song*.

A NOVEL ORGAN DESIGN

This organ, in the rear gallery of the First Congregational Church of LaSalle, Illinois, designed by Walter Hartkamp, was built to be seen as well as heard. Notice the chimes suspended near the ceiling. Without descending to the "freakish," it shows a seeking for something fresh in the outward design of the "King of Instruments."

ORGAN

Ex. 3



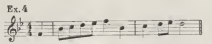
It is a good plan to practice adding a part to scales in different keys, sometimes below, sometimes above. See that this added part is melodious and musicianly. It is surprising what facility this develops.

The next stage no doubt will be to indulge in a more ambitious form of *canto fermo*, such as a flexible folk melody, so as to cultivate freedom and variety of movement. Hymn tunes are usually too static in style to make the best exercises for the purpose in view.

In due course one becomes eager to pass on to three-part work, and eventually to ordinary four-part harmony. Remember to introduce imitation when it can be effectively done. It need not be slavishly strict. Often all that is necessary is a mere suggestion of the device.

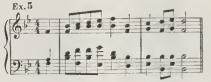
Of course one must avoid accompanying every note of the melody by a different chord. There is a story that, when given the following passage,

Ex. 4



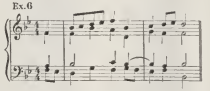
a student perpetrated the harmonization in Ex 5.

Ex. 5



This may be difficult to believe; and perhaps it is just as well. But the illustration does show up the awful effect of a succession of chords in root position and a relentless harmonization of every note of the melody, completely ignoring its possibilities as graceful passing notes. It seems almost superfluous to suggest an amendment such as the following Ex. 6.

Ex. 6



No doubt it has been noticed that almost all melodies modulate naturally on certain more or less well-defined lines. To harmonize all the cadences in the original (*Continued on Page* 124)

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Why Use Ninth Chords?

Q. 1. What is the use of ninth chords in composition?
2. Are they used more often in popular music than in classical selections?
3. What book would you advise me to get for an adult harmony student who has had one year of harmony in college?
4. What is the value of the study of counterpoint?—W. E. M.

A. 1. Ninth chords give added richness and dissonance (feeling of activeness) to music.

2. They are used very frequently in popular music, but modern composers of "concert" music are very fond of them, too. So, also, were composers of the Romantic and Impressionistic schools, such as Wagner, Chopin, Debussy, Ravel, and others. Even early classicists such as Mozart and Haydn used them to some extent.

3. Any of the following would probably be satisfactory: "Manual of Harmonic Technic" by Tweedy; "Lessons in Harmony, Book II" by Wedge; "Applied Harmony," complete and revised edition, by Heacox and Lehmann.

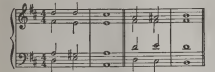
These books may be procured through the publishers of THE ETUDE.

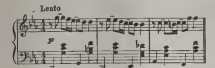
4. Just as harmony is a study of the construction of chords, counterpoint is a study of the construction of melodies and of ways to combine melodies. Any well trained musician must be thoroughly schooled in counterpoint as well as in harmony.

Rules for Modulating

Q. Please give me some simple rules for modulating.—N. D.

A. The simplest way to moduiate is to locate the dominant seventh chord of the new key to which you wish to go, and approach that chord as smoothly as possible. Thus:





Pronouncing Musicians' Names

Q. 1. Will you please give me the correct pronunciation of the following: Streabbog; Leybach; Lachner; Schytte; Nollet; Handel.
2. Will you please tell me how to count and play the following measure of *Scottish Tone Picture*, by MacDowell.
—Miss I. S.

A. 1. Stray'-bog; Lay'-bach; Lach'-ner (Lach rhymes with Bach); Shee-tay'; Nol-lay'; Han-del (like handle). There was no such person as Streabbog, this being merely a pseudonym used by Jean Louis Gobbaerts (his real name spelled backwards).

2. Try to feel the entire measure as having two beats—each beat divided into halves instead of thirds. In other words, this is like a two-four in the midst of a six-eight measure.

Beginning a High School Glee Club

Q. I have been requested to attempt the organization of a glee club in a high school where there has been no music instruction of any sort. All my experience has been with groups of which the members are able to read music. I am to have two periods, each forty-five minutes, a week. Can you suggest proper methods and materials? The school budget contains no appropriation for music, so my equipment will probably be limited to a piano and a blackboard.—R. E. M.

A. You have given us quite a nut to crack, and we have not the space to do a really good job. Neither do we know the special circumstances in your particular school well enough to write a positive answer. Here are a few concrete suggestions, however, which may or may not work.

1. Announce to the entire school that a chorus—call it a mixed glee club if you prefer—is to be organized, the membership to be limited to, say, fifty.

2. Announce the time and place of a tryout, having previously consulted with the principal and probably the football coach about this important matter.

3. Find out whether the "Brown Twice 55 Song Book" has been used in either grade or high school and if it has not, get five or six dollars from somewhere and order fifty copies, including one "accompaniment edition." If this book is already familiar to the pupils, select some other one—possibly the "Green Twice 55 Song Book."

4. At the tryout, test each pupil for voice compass, quality, blending, and sight-singing ability; and select enough of each of the four kinds of voices to make a balanced chorus. You might begin with fifteen sopranos, fifteen altos, ten tenors, and ten basses.

5. At the first rehearsal have them learn a unison song like *Out on the Deep* and a simple part song like *Stars of the Summer Night*, teaching the parts by rote, the pupils of course looking at the music. Before the rehearsal you will of course have searched out the best available pianist and given him the music to practice.

6. When the chorus has gotten well under way—perhaps after two months—confer with its members about the desirability of using one of the two periods each week for separate glee clubs of boys and of girls. If they like the idea begin at once; but if they are lukewarm, wait until the next year.

7. Get a copy of my book "Music in the Junior High School" and read especially the chapters on glee clubs and tests. You may secure this and the other books mentioned from the publishers of THE ETUDE.

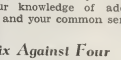
8. Make good use of your musical ability, your knowledge of adolescent psychology, and your common sense.

Six Against Four

Q. Will you please explain how to play the last line on page two of MacDowell's *Shadow Dance*? I mean the passage where the right hand has six sixteenth notes while the left hand plays four sixteenth notes.—D. B. S.

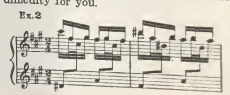
A. If you count six—the common denominator of two and three you will find that the three notes of the triplet come on counts 1, 3, and 5, and the two notes fall on counts 1 and 4, as follows:

Ex. 1



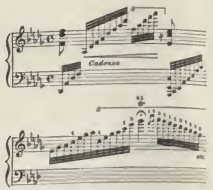
In the example below I have shifted the off beat note of the left hand to the right hand in the treble. Play it with the right hand in this manner for awhile, until you get the feeling of the rhythm and then shift the off beat note back to the left hand. I think this will solve the difficulty for you.

Ex. 2



Old Black Joe Paraphrase

Q. 1. In *Old Black Joe, Paraphrase*, by Charles Gimbel, is not the quarter note with the hoid and trill (measure 12) on the third count of this measure?
2. Does not the fingering 43 indicate that the trill proper begins on the note above (A-flat)? Will you please write the trill for me?—Miss L. T.



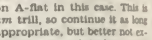
A. 1. Yes, you are correct; however, there should be a slowing up on the first three counts, because of the rapidity of the arpeggio.

2. You are also correct about the trill beginning on A-flat in this case. This is an *ad libitum* trill, so continue it as long as you feel appropriate, but better not extend it too long, because of the long, rapid run that follows. Change the 43 fingering to 32 as follows: 43, 42, 32, 32, 32, 32, and so on. This gives you better fingers with which to trill.

Tremolo Passages

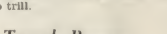
Q. 1. In the Otto Singer piano transcription of *Isolde's Liebestod*, there are many tremolo passages scattered throughout the piece. Is it necessary to play the actual number of notes indicated by a particular figure?

Ex. 1



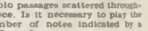
If such an interpretation is necessary, the problem becomes more difficult when the following is reached:

Ex. 2



Or is this method of notation meant solely to indicate that two notes are to be played in rapid alternation to the melody in the other hand?
2. How is the following to be played:

Ex. 3



Is this a true tremolo? I have been reading them as two distinct chords meant to fill the time interval of an eighth note, therefore I have been playing the first chord twice in rapid succession and following it up immediately by the second which I also played twice, making the total of four thirty-second notes or an eighth. Am I reading this correctly?
—W. S.

A. 1. In playing a tremolo the printed note values are usually disregarded, the alternating parts being played as rapidly as is convenient or as seems appropriate to the piece. When the music becomes more exciting the rapidity of the alternations would naturally become greater.

2. Play it as a tremolo. The way you have been doing it is wrong.

Violin Making in America

By

Lauren Harman

An Interview

By HERBERT SANGER

VIOLIN MAKING in America is in its infancy, so far as quantity production is concerned. Our makers are usually repairmen who have undertaken violin making as an experiment or hobby. For many years the large factories of Europe have supplied this country with violins so cheap that our hand labor could not compete with the product turned out by the costly machines of the foreigners. One cannot deny the fact that the finest tools and a great deal of precision are necessary in making really good violins. In America, where tools and seasoned wood are not always readily obtained, many makers buy their supplies from eastern firms who have imported them from Europe. Violin making has been so perfected abroad that most of our makers are content to adopt the patterns of the old masters, rather than to make costly experiments with their own models. This is a safe course to follow, because there are certain basic theories concerning the structure of violins that should not be disregarded by any maker who wishes to be successful.

There are several books on the market that offer valuable advice on making violins, and the amateur would do well to study these thoroughly before attempting to make an instrument. Even then, his troubles will be numerous. A few of the pitfalls into which he is likely to plunge, are mentioned here, with suggestions for avoiding them.

Some makers think that they can improve upon the old Italian masterpieces by developing a different kind of bulge to the back or belly. Others try to change the size or angle of the *f*-holes in the hope that they may let the sound out of the violin better. Still others adopt modernistic bass bars, soundposts, bridges, or blocking, to achieve what they think is perfection.

Air—and Vibrations

Probably one of the most erroneous beliefs prevalent is the one that deals with the air content of the instrument. It has been long believed that the air inside the violin amplifies the original vibrations of the strings and releases the tone into outer space through the holes. This is quite true, but two violins may be made to contain exactly the same amount of air; yet one will have the Stradivarius tone, while the other will be an abomination. It seems to be generally agreed that the convexity, both laterally and longitudinally, of the plates, plus their graduation, has the greatest influence upon carrying power and resonance. Turning to extremities, a violin with perfectly flat top and back would have practically no carrying power. Other violins with high and abrupt arching are often found to have a dull, thick tone of little carrying power. The belief of some makers that increased air volume will produce greater tone volume, is usually fallacious.

Probably the relation of the longitudinal arching of the top and back to the angle at which the neck is fastened to the instrument affects the delicate sensitivity of these parts as much as any other one thing. If the top and back of a dismantled violin be placed upon a table top and pressed down firmly with the thumb, as in Figures 1 and 2, while a well rosined bow is drawn perpendicularly across any of the edges at A, A¹, B, B¹, the plates will be found to produce tones. The tonal clarity will be found to depend upon the degree of pressure which is exerted by the thumb. It, therefore, is apparent that the longitudinal stress upon the wood fibres that would be produced by string tension would tend to produce clarity of tone.

The above experiment, however, will reveal to the amateur that the various sectors of the plates give different tones. This is because the areas of the sectors are different, in the case of the belly, and because possible differences of graduation of the top and back exist.

The French philosopher, M. Savart, believed that the two plates of the best violins always vibrated in unison when assembled, and he devised many experiments to prove his contention. He states that the violins of Stradivarius had tops of the same thickness throughout, but that the backs were thickest in the center. These parts were so attuned to each other that when the violin was assembled, each plate gave the tone C (512 vibrations per second). Just how each plate did this is not made clear in his lectures, and experimental bowing upon the average violin top with bass bar attached is almost certain to give four different tones, as long as the top is of even thickness throughout. This is because the sectors a, a¹, b, b¹ are all of different size and their pitch is dependent upon the thickness of the plate with relation to the area. Only the back of the violin could be expected to give the tone C at all four points A, A¹, B, B¹ (Figure 1.)

Savart's study of the models of the three leading Cremona masters reveals other interesting details. Guarnerius and Amati also believed in making the backs of their violins thickest in the center. They differed in that they graduated their tops also. Joseph Guarnerius made the tops of his instruments thickest at the edges and thinnest in the center; while Nicholas Amati made the tops thickest in the center and thinnest at the edges. As a consequence, Savart states, the three classes of violins have distinctive tonal characteristics closely paralleling these structural peculiarities. The violins of Stradivarius have combined brilliancy, mellowness, and carrying power; those of Guarnerius, great volume, but little flexibility; those of Amati, great sweetness, but little carrying power. Savart attributes these characteristics to the thickness and arching of the tops.

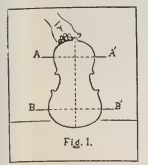


Fig. 1.

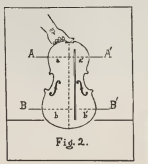


Fig. 2.

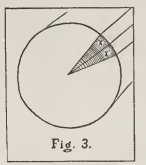


Fig. 3.

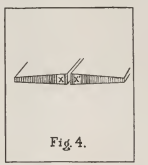


Fig. 4.

Various Woods

But it must be apparent that much of the tone quality is dependent also upon the density of the wood as well as upon the thickness of the plates. The top and back of a violin are made of deal and maple, respectively. The harder the wood, the lower the natural tone of the plate. Thus, if the top and back were made of identical thickness, the top would always have the higher natural tone.

Wood for violins always should be sawed on the quarter and fitted together as shown in Figures 3 and 4. The growth rings are closest together near the bark and the best violins have the finest graining in the center of the tops, although some rare specimens have evenly spaced graining throughout. Coarsely grained tops do not necessarily make a poor tone, provided the widest graining is placed near the outer edges of the instrument. A few of the old makers sawed the backs slabwise, but nearly all these instruments have dull tone quality and lack responsiveness. All modern makers of note use both one-piece and two-piece backs sawed on the quarter.

Savart states that in a piece of wood sawed on

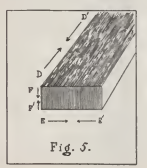


Fig. 5.

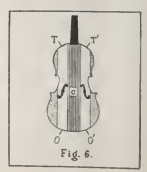


Fig. 6.

the quarter (as is the piece of spruce illustrated by Figure 5) the sound vibrations travel fastest in the direction D D^1, slower in E E^1, and slowest in F F^1. If the top is to be instantly responsive to vibrations from the bridge, the grain should obviously run lengthwise of the instrument. But, of course, a center to side communication is also desirable, and it is readily seen that the next fastest kind of vibration (E E^1) accomplishes this most efficiently. Since the vibrations in the direction F F^1 are the slowest, the top is made thin in order that these may quickly reach the sound-post and sides. It is clear that all the three speeds of vibration have a special part to play in tone production. In this connection, it will be noticed that the graining of the bass bar, bridge, sound post, and sides is such as to render the speediest kind of conductivity.

Savart's experiments upon string vibrations throw some light upon how the sound post functions. He states that a violin string tends to set up a vibration perpendicular to its axis in any object placed perpendicularly and transversally to it, such as a violin bridge. The bridge, however, does not set perpendicularly to the string in two planes because the finger board angle causes the string to meet the bridge at an angle of about eighty-five degrees, or five degrees less than a perfect right angle. Moreover, the bridge must set perpendicular to the top to give the best support to the strings. Therefore, it will be apparent that the vibration set up in the bridge tends to communicate itself to the violin top most strongly along a line to the rear of the bridge. For this reason, the sound post is placed behind the right foot of the bridge.

The function of the sound post, according to Savart and other eminent authorities, is to hold the right side of the top and the bridge in a state of rigid suspension. In addition, it causes a normal vibration to be set up in the two plates. By the term "normal" Savart meant a vibration perpendicular to the plane surfaces of the plates themselves; that is, a direction such as F F^1 in Figure 5.

The bass bar is a kind of compensator for the coarser vibrations produced by the D and G strings. It renders the left side of the top stiff enough to prevent excess vibration, rattling, and dissonances.

Function of the F-Holes

Many questions have been asked about the function of the *f*-holes. Savart did not give any opinions on how these openings influence tone. The Cremona masters were constantly trying new shapes and angles for these, however, and even our modern makers allow personal theories to influence their modeling.

It seems obvious that the *f*-holes are placed in the violin to allow a great number of the wood fibres to vibrate simultaneously. To illustrate this theory, Figure 6 shows how a central area running the full length of the top is first set in vibration by the combined action of strings, bridge, sound post, and bass bar. Then the normal vibration of the top is facilitated by the cutting of the *f*-holes so that the areas T, T^1, O, O^1 are free to vibrate about the edges of the *f*-holes. Theoretically, the more the *f*-holes slant or diverge from the general longitudinal direction of the fibres, the greater should be the loudness of the instrument. In accord with this, the Guarnerius model is outstanding for volume, while other violins, with smaller *f*-holes, are remarkably lacking in this respect.

It seems fallacious to assume that the *f*-holes cause the air content of the body to be amplified in any way. The vibrations of the top set the inner air in motion, and the special curvatures of the plates amplify these by some intricate reëchoing process that throws the outer air into motion in a similar manner. The holes affect one quality only in so far as they affect the resonance and pitch of the plate itself.

An interesting experiment with air content may be performed with any cheap model violin. Paste small strips of paper over the lower half of the *f*-holes and fill the violin to the bridge line with cornmeal. By playing the instrument you will readily detect that only the loudness appears slightly affected. The resonance and tone quality show no change. Now paste paper over the upper half of the *f*-holes and invert the violin so that all of the meal is in the opposite end. A careful removal of the paper from the lower parts of the *f*-holes will reveal that the cornmeal exactly fills that area ahead of the bridge line. This proves that a partition placed across a violin interior exactly beneath the bridge would divide the air content into two equal volumes. It is likely also that the bridge divides the top into two equal areas for perfect vibratory effect. Now if the entire violin is filled with cornmeal it will be interesting to note that the tone quality is not greatly changed, and even the volume itself is not nearly so diminished as when an ordinary mute is applied to the bridge. From this experiment, it will be seen that air content is not the most important thing in making a loud toned violin. Indeed, in the finest instruments, most of the vibrations seem to emanate directly from the bridge and strings rather than from the *f*-holes. This is as it should be, since the artist can then hear clearly the effect he produces, even while his eyes watch the synchronized action of the bow on the strings.

One of the most difficult (*Continued on Page 124*)

In Spite of Everything

By Mrs. Mattie A. Brown

ROBERT RIPLEY, in his "Odditorium," in New York, introduces a young woman pianist who has been blind and deaf from birth. If you want to do a thing, the first thing to be learned is to laugh at obstacles. Emerson put it more elegantly, "Self trust is the first secret of success."

In looking over some old "Etudes" I noticed this question asked by someone who stated that he—or she—was twenty-one years of age, "Am I too old to begin the study of music?"

I would tell that reader that eight years ago, in my seventieth year I began to study music. At the time my hands were twisted with rheumatism, so that my doctor informed me that they were likely to remain that way. I did not agree with him. After considerable thought I changed to another school of medicine and arranged with a friend who is a teacher to give me music lessons. I had a very limited knowledge of music and my fingers were nearly useless, but I went at it. Just how much I suffered in the process is not a pleasant memory. It was a hard battle but I persisted. And now those hands of mine do perfectly wonderful things. They have had to take the place of eyes in the last three years.

After about a year of rather desultory efforts at the piano, for my hands' sake, I became interested in the study of music for its own sake. About that time a friend came in whose husband had passed on a few months before. A sister, whose daughter is a talented musician, was visiting me. So the subject of music was broached. The friend who had come to call was interested. Being a woman of remarkable personality and considerable means, so that life's drudgery was finished for her, she eagerly took up with me a long neglected study of music, and we concentrated on a study of duets.

It is said "Fools rush in where angels fear to tread." This was proved in our case. We began with the overtures, "Poet and Peasant" and the "Caliph of Bagdad." My friend read music very fast, while I, being handicapped by my crippled fingers, was a very slow reader. Then, too, she was very deaf. You readers who are musicians can readily understand what a task we had set ourselves. And we did it too, in spite of handicaps, and in spite of the ridicule of some of our friends. We stuck to our study and succeeded. About the time the point was reached where we could play these two pieces, we began to try others that were found in THE ETUDE which I had taken and studied diligently from the beginning of my work.

The one selected was called *In the Palace* by Frank L. Eyer, published in the August 1927 issue. This has been memorized, since my sight is gone to the extent that it is impossible to read the notes.

About four years ago it was my good fortune to move into an apartment where, on the floor below, there was a music school. There I received recognition from the owner of the school, Professor J. B. Cragun. There is no tribute too high for me to pay to him. Besides being one of the most perfect gentlemen, he was a high musical authority. He seemed to understand just what I wanted to get out of music, and was never too busy to set me on the right road. Although much younger than we were, he did not think it a waste of time for us to study but encouraged us in our work, never intimating in any way that we were too old. He was a composer of merit and his death at the age of forty-two was a great loss.

Being self-supporting, the loss of my eyesight is a great trial, but I am not too old to keep on learning. Two years ago one of the state teachers of the blind came to me at a time when I was in great distress over the loss of my sister. She taught me to read the Braille. It was slow but I learned it, and as she was an accomplished musician, I studied harmony with her. A month ago she loaned me a typewriter and taught me to use it. Since then all letters and many other things have been written on it.

Now my friends, if you want to study anything do not stop to ask about it—go to work and do it. You may not become a virtuoso or an artist, but you will be surprised to see how much you can do and how many will help you if they see you are trying for yourself. And remember you are never too old to begin anything, if sufficiently interested. Only do not let "fads" obsess you. Make the work a pastime, not a burden. Remember that life is but a mental attitude; and do not let old ideas and thoughts take possession of you. Think of how much you do not know and how much you can learn if you make up your mind to it, and you will never find time to grow old.

Why Not Start a Civic Junior Symphony Orchestra in Your City?

By

Norma Ryland Graves

The following article by Miss Norma Graves reflects in a very fine manner my sentiments in the matter of Junior Symphony Orchestras.

I wish to add my hearty endorsement of the forward looking and beneficial character of the Junior Symphony Orchestra, to those which already have been given this worthy endeavor. The impetus which such organizations can give to civic pride in the cities of America is of incalculable value. It involves a betterment of the cause of music, brings about a direct social uplift, and its influence on our young people certainly augurs well for their future.

I find great personal pleasure in the interest being shown in this type of work by radio, press, and motion picture, and feel that Miss Graves' handling of the subject here is both sympathetic and illuminating.—William D. Revelli

Editor Band and Orchestra Department

"PLEASE, MISS, can you tell us where the tryouts are?"

The secretary, busy with a report that had long been delayed on this eventful Saturday morning, nodded absent-mindedly. "But it's too late now; auditions are over," she added. A sharp intake of breath—almost like a sob—caused her to look up hurriedly.

No need to question which of the two before her had his heart set on the tryouts. There he stood, close to his older brother—barely ten years old and hugging a battered old violin case, over which gazed wistful eyes much too large for the thin little face.

"I'm awfully sorry, boys," the secretary sympathized as she came forward. "Didn't you know auditions were scheduled for nine o'clock?"

"Yes'm, we knew. But you see Billy's legs are littler than mine, and it took us longer to come in than we figured on." The older brother hitched a pair of roller skates higher over his shoulders.

In the Violin Section

Double Basses, the Foundation of the Orchestra

"We live a long ways out," he added, half apologetically, as he named a suburban district.

"And you skated all that way?" Something caught in the secretary's voice as she put the question.

"That wasn't far—not for me," he asserted. "Won't you please just give Billy a chance to play?" he pleaded, an anxious expression beginning to furrow his forehead. "My mother works awfully hard, and I do odd jobs—when I can get them—and we want Billy. . . . Say, Miss," he burst out, as if he could hold the words back no longer, "it isn't true, is it, that you have to be taking music all the time to get into the orchestra?"

The secretary patted his shoulder. "Any boy can get in," she reassured him, "if he passes the audition test. Then he has a chance to win a scholarship. That is why we have a Junior Symphony—to help talented boys and girls. Are you ready, Billy?" as she turned to him.

As the old violin sang under his eager little fingers, a door opened so quietly that neither of the boys was aware of it. Only the secretary nodded imperceptibly. No need to arrange an extra audition now. Billy was having his "chance."

As the last note died out, there was a silent moment in the studio. Then came a quiet voice from the door: "Bravo, my boy, bravo!"

Startled, Billy turned a flushed face, but only his eyes could speak.

"I need another man in my first violins," again came the quiet voice. "Will you take the position, Master—," he paused, significantly.

"His name is Billy." The words tumbled out of his brother's mouth. "Billy, can't you say something?" He nudged him impatiently. "Can't you even thank him? Gee, won't Mum be pleased! Come on, Billy, we've got to tell her!"

* * * * *

Only a few of the above details would need to be changed to have this story as typical of Chicago, or New Orleans, or any large city, as it is of Portland, Oregon. It is primarily to help children like Billy that every city should have a Junior Symphony Orchestra.

The Smiling Trombones

In any organization of this kind, its civic benefits far outweigh any material consideration. In fact the problem now confronting many progressive cities is not whether they can afford a Junior Symphony Orchestra, but whether they can afford not to have one.

This latter conclusion has been reached by at least one western city of moderate size and means—Portland. Although it now boasts a Junior Symphony Orchestra unique in its organization, it otherwise possesses no advantages that would set it apart from dozens of average American cities.

The value of the Junior Symphony Orchestra to this community is based upon the record of its sixteen years of existence, during which time more than fifteen hundred young people have come directly under its character building influence. The effect of such training, both on the music and civic life of the city, has been far reaching.

The Portland Junior Symphony Orchestra As-

sociation is incorporated as a civic, non-profit organization, with its officers and directors serving without pay. All of its funds are used for educational purposes in promoting the interest of young people in good music and in music making.

Its purpose, more formally stated, is "to encourage appreciation and rendition of orchestral music by young people; to give public symphony and popular concerts; and to discover and develop latent talents among the children of Portland." There is no race or color line, and so thoroughly does it satisfy the eager desire of its young people for ensemble playing, that there is always a long waiting list.

A Modest Beginning

How did such an organization start? Like many worth while endeavors, it had a very modest beginning, as a little grade school orchestra of thirty-five music students, organized by a local violin teacher. That was back in 1923.

Fortunately a new conductor had recently arrived in the city, Jacques Gershkovitch, who had studied under such eminent masters as Rimsky-Korsakoff, Tcherepnin, and Glazounoff. After hearing the Juniors play, he agreed to direct them; and in February, 1925, he presented the sixty-piece orchestra in its first concert.

Although this initial effort did much to call attention to the growing young orchestra, still it did not become a matter of civic interest until after its second concert. Then a board of directors was chosen, and the policy of the organization was definitely agreed upon.

Any musician—or for that matter any person interested in an amateur club—realizes the uphill struggle that a small group must undergo during its "growing-up" period. The Portland Junior Symphony Orchestra, like the average child, had to experience its "whooping-cough, measles, and broken arm" sieges. Due to its own vitality and to the excellent professional attention it received, it emerged from each ordeal physically stronger.

At first the orchestra was unwieldy—there were too many second violins. On the other hand, there were too few of the balancing instruments: only one clarinet, one bassoon, one horn, accidents sometimes eliminating even these.

Today the orchestra uses all instruments that a full fledged symphonic organization of one hundred members demands. In addition, the association owns more than two thousand dollars' worth of instruments.

With a group so large as this, the tradition of discipline had to be established, for the children represent all types of homes. A few come from families of means, but many Juniors lack even the necessary carfare to attend rehearsals.

One member of the orchestra bicycles ten miles each way for the triweekly rehearsals, his violin protected in a rain-proof case of his own design. Incidentally, this boy was a problem case, in school and community alike, until he "found" himself.

As one notes the responsiveness of these Juniors to their director, he is thoroughly convinced that, irrespective of the musical advantages gained, it is through such group coördination and discipline that the foundations of good citizenship are laid.

Businesslike Financing

Significant of the financial soundness of the Civic Junior Symphony Orchestra is the fact that it has weathered depressions, whereas its parent organization, the older and stronger Portland Symphony Orchestra, has been forced to suspend activities the past few years. The $10,000 annual budget of the Juniors is met in three ways: ticket sales, annual memberships, and gifts by local clubs.

Memberships may be taken out in any of three classes: either in the guarantee fund (fifty to a hundred dollars); in the sustaining fund (twenty-five dollars); or in the associate membership (five dollars yearly). With these memberships is included two tickets to each of the three concerts.

Many local clubs have undertaken the financing of scholarships in the orchestra, or in the purchase of new instruments. In other cases club members have contributed to the general fund for clothing and carfare.

Portlanders regard their Junior Symphony Orchestra as a civic asset and are extremely proud of these youngsters who are championing the cause of national music youth groups. Typical of the community feeling is the attitude of a certain well known but cantankerous Portland citizen.

He had visited the studio during the noon hour on two successive days, and, having found the secretary away, had departed impatiently. The secretary, not a little apprehensive as to what this augured, nevertheless decided to forego lunch the next day in the hope that her caller would again appear.

"Well," he greeted her abruptly as he slammed the door, "I've been trying for several days now to give you this money." He tossed down fifty dollars.

HITS NEW HIGH IN SCHOLASTIC ABILITY

Ruth Watanabe, Japanese student at the University of Southern California, has never had a grade below "A" in seven years. She has the degrees of Bachelor of Music and Bachelor of Arts and is now doing graduate work.

As she attempted to express her appreciation he interrupted gruffly: "You didn't think I could let those kids down, did you?" He scowled belligerently. "Why, I give to them just like I give to the Scouts—it's worth it. No—don't give me any tickets, either." He brushed them aside impatiently. "I don't like this classic music they play—but the kids, I'd do anything for them."

During the eight months' season of the Juniors, three evening concerts are given—parts of which have been broadcast over a national network for a period of five years. There is especially keen competition among the Juniors to win the coveted honor of appearing as guest soloist on these programs.

The Juniors have an unwritten law that no professional artist shall appear with them. Only once has this tradition been broken: when Charles Wakefield Cadman, prominent American composer, played the solo part of his own "Dark Dancers of the Mardi Gras" as its Portland première.

Arduous and painstaking work is required to prepare the Juniors for the concerts that draw capacity crowds to the civic auditorium. Three evenings a week from 6.30 to 8.30, rehearsals are held in one of the public schools, the use of which is donated by the School Board. In addition, the principals in the various sections meet their own groups for extra coaching.

We Attend a Rehearsal

Have you ever listened in on a children's rehearsal? Promptly at 6.15 they are in their seats. Imagine one hundred youngsters, from nine to nineteen (the majority are between fourteen and fifteen), busy tuning up one hundred instruments! Oftentimes they pause to carry on an animated discussion with others near by; for there is no doubt that a very close friendship exists among many of its members, some of whom are "veterans" of several years standing.

Soon a short, rather heavy set man comes in quickly, stopping for a word here, a pat on the shoulder there. He reaches the conductor's stand, raises his baton, and the rehearsal begins.

Concentration, alertness, patience, team work—how many times these traits show themselves in the course of the evening! But it is not just music that the Juniors play together, they work together, the more fortunate youngsters showing a concern for those less well provided for.

During one of the recent rehearsals, the conductor noticed that one of his first violins was coming in a fraction of a measure late. He called attention to this, but to no avail; the error persisted. So unusual was the occurrence that he drew the child aside as the others were leaving.

"Mary," he asked, "what is wrong with your violin tonight? Is it tired?"

"Oh, no, Mr. Gershkovitch, it isn't that. It's—I—" She suddenly put her hand up to her mouth as if she already had said too much.

"Well, what is it, Mary?" the conductor persisted, for long experience with children has taught him that eventually most of their problems can be righted if only enough time is given to their consideration.

Her eyes widened, but still she hesitated as if she had not quite made up her mind. Then suddenly she pulled him down to whisper hurriedly:

"It's Tommy's pants—he hasn't any." She nodded solemnly.

Mr. Gershkovitch glanced hastily to where Tommy was standing. At least he was fully clothed, although the seat of his trousers was copiously patched. What did the child mean?

"Yes?" he questioned gravely. "And so—?"

"He can't play in the concert 'cause his brother's are too big and he hasn't any others. He feels terribly bad," she added.

"Um-m-m, I see," said the conductor, his eyes softening. "Mary, let's keep this between just us two, shall we? I think I know a way." He patted her curls. "Now run along—and next time, mind you, count your time right!"

Scarcely half an hour later, Conductor Gershkovitch was in touch (*Continued on Page* 127)

The Harpist and His Problems

By *Marcel Grandjany*

Distinguished French Harpist
Professor at The Juilliard School of Music
and Formerly of The Fontainebleau Conservatory

A Conference Secured Expressly for The Etude Music Magazine

By STEPHEN WEST

MARCEL GRANDJANY

BEFORE ENTERING A DISCUSSION of harp playing, it is well to consider the nature of the instrument itself. The harp is very much misunderstood. It is generally held to be a sort of musical decoration, pleasing to look upon, but useful only for accompaniments and "effects." As a result of this "effect" theory, then, many mysterious systems and methods have been evolved, for the securing of technical display. All this carries with it, of course, a total misconception of the harp. As a matter of fact, the harp is a thoroughly complete and independent musical instrument, as expressive as the piano and richer than the violin, because it is independent of accompaniments. It is different, certainly, from these more familiar instruments, but its differences should not be gauged in terms of deficiencies. As a complete major instrument, it offers as full a scope and as great a recompense as any other to which the student can devote himself. And its mastery depends upon no systems whatever. There is only one correct way to play the harp—and that is to play it well.

Contrary to the general belief, the harpist's first problem is not his technic, but his tone. Of all instruments, the harp requires the closest coördination between the inner spirit of the performer and his physical or technical equipment. It is by means chiefly of his tone that the harpist is able to state the color, the warmth, the sensitivity of his musical thought. Thus, he must early set himself to the vital task of tone building.

Study the Instrument First

To achieve this, the harpist must first familiarize himself with the structural nature of his instrument. The general impression persists that the harp is a plucked instrument; and so, to a large degree, it is. But—and this is an important "but"—it is not solely a plucked instrument, in the sense that a violin is plucked when one plays *pizzicati*. Though the harp strings are ultimately plucked, they must first be pressed, as the piano key is pressed in addition to being struck. Thus, the harpist's first task is to master this dual finger technic, first pressing the string and then releasing it.

One can experiment with this motion on his own finger. First, simply pluck at the finger, immediately drawing the plucking hand away; next, press deeply into the finger before plucking the hand away. The very great difference in the two kinds of motion will be felt. The harp feels them too, and produces very different tones for each. Thus, before the student even thinks of perfecting his technic, he should spend many hours developing this pressure tone. It must be a relaxed pressure, with the wrist and fingers firm but untense. And he must accustom himself to pressing the strings more deeply than would correspond to the volume of tone he desires. Some of the pressure value is lost in the vibration of the strings, and must be compensated. Press the strings before striking them, and press more deeply than it is thought will be needed. The importance of this correct finger technic cannot be too strongly emphasized. The difficult harp *legato*, indeed the entire art of phrasing, depends upon the harpist's tone. My students are required to practice *slowly*. Speed always can be developed later, while tone, oddly enough, cannot. The harpist who contents himself with merely plucking strings while he works at technical display, will never unlearn his mistakes to the point of producing a free, rich, round tone. But the harpist who devotes himself earnestly to tone building will find that his tone remains with him when the later mastery of technical skill comes to be dealt with.

Those Interesting Pedals

Technical development is, perhaps, less complicated on the harp than on other instruments; though this is by no means meant to suggest that it is easy. One difficulty, however, is eliminated by the structure of the instrument: all scales are fingered in exactly the same way. There are seven foot pedals, each of which controls all the strings of its name; and through the changing of them the strings are altered to natural and sharped pitches. The strings are normally tuned diatonically in C-flat, when the pedals are all in their resting position. When a pedal is pushed into the first, or center notch, every string of that name is shortened to the equivalent of a semitone above its previous pitch, thus raising it from flat to natural. When a pedal is pushed further into its second, or lower notch, the strings of that name are again altered a semitone, raising their pitch from natural to sharp. Again, the pedals may be released from their lower notches to the center and the resting positions, bringing the strings back to natural and flat respectively. Thus, by proper pedal changes, one may "set" the harp in the desired key before beginning to play. The strings themselves represent the white keys on a piano. All scales are fingered in the same manner, and once they are learned, they need only to be practiced.

A peculiarity of the harp is that all the enharmonic notes of every tone except D, G, and A-natural can be produced on the strings, independently of one another. Thus, for example, by proper pedal fixing, one may strike one string as C-sharp and the next as D-flat; one as E-natural and the next as F-flat; one as G-sharp and the following one as A-flat; which makes for a far more sensitive tonal palette than on the piano where one key invariably does service for both enharmonic notes.

The pedals of the (*Continued on Page* 134)

Mazurka, Opus 24, No. 4 in B-Flat Minor

By FRÉDÉRIC CHOPIN

A MASTER LESSON

By

Moriz Rosenthal

NO OTHER COMPOSER of high rank dwelled with such concentration, genius, erudition and love on dance music, as did Chopin. He wrote dances, imposing in their quality, and also in their quantity and diversity. He created the mazurkas; he filled with new life the valses, polonaises, the bolero, the krakoviak, the tarantella; he improvised his rondos and ecossaises. He conserved and amplified their form but raised them to a higher light and flight, and on every one was incrusted (as Schumann said of the "Preludes"), Frédéric Chopin wrote it.

The mazurkas, valses and polonaises differ not only by their emotional qualities but also in their rhythms. As properly interpreted, the valse accentuates the first quarter note beat; the polonaise rather frequently places this stress on the second beat; and the mazurka, which is the freest of these national dances, most often emphasizes the third beat. But not in every measure. Almost everything depends on the melody; for this is the veritable queen of the poem. But also the harmonies diversify the rhythm. If you will follow the melodic trend and accentuate the harmonic devices, you will catch also the right rhythm. The mazurkas contain (together with the "Preludes") the most Chopinesque of Chopin's music. When, at twenty years of age, he wrote his first *Mazurka (Op. 6, No: 1, in F-sharp minor)*, he laid down new laws and established himself as one of the most original of all contemporary masters in the creation of striking harmonic devices. Afterwards he still progressed, and in his later mazurkas, from Op. 50, in C-sharp onwards, he created a new Bible of bold and then hypermodern harmonies.

Rosenthal, one of Liszt's last pupils, presented with flowers by pupils of the Franz Liszt Academy, Media, Pa.

Where Nationalism Thrives

The mazurkas and his *Fantasy on Polish airs, op. 13,* and the *Krakoviak, Op. 14,* for piano and orchestra, are the most national compositions he wrote. But the mazurkas are infinitely more important, not only by their quantity but also by their wonderful poetical and musical contents. Chopin edited during his lifetime forty-one mazurkas. After his death in 1849, his friend and pupil, Julius Fontana, published another eight. This number is increased through two long mazurkas edited without an opus number. In Poland the mazurka is called *mazurek* and is masculine gender. There are three different moods of this marvelous dance poem. The *mazurek* itself, fiery, gallant and entrancing; the *kuiawiak,* melancholy and sad; then the *oberek,* more in flirtation mood and sparkling.

We find these moods also in the pre-Chopin historic compositions, but they never grow upon us as works of art. Polish chauvinists try to persuade us that Chopin borrowed his fascinating themes from old Polish songs, church choirs, and other sources. The truth (*Continued on Page 130*

See another page in this issue for a Master Lesson on this piece by Moriz Rosenthal.

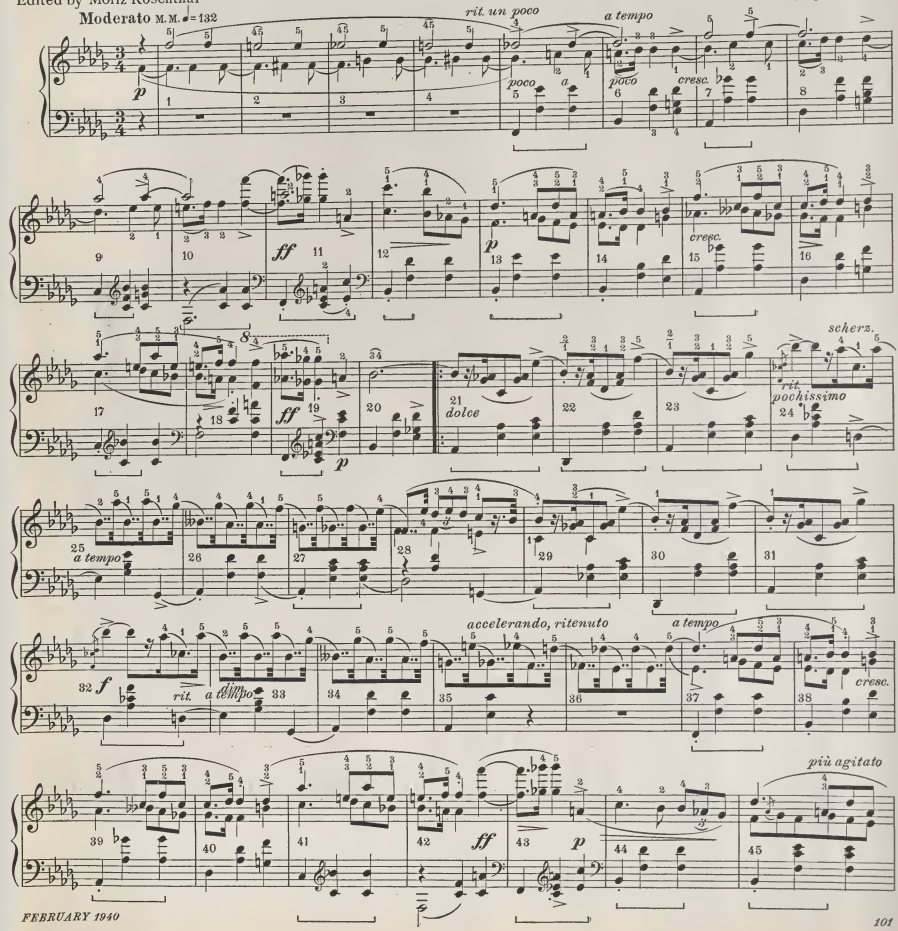
MASTER WORKS

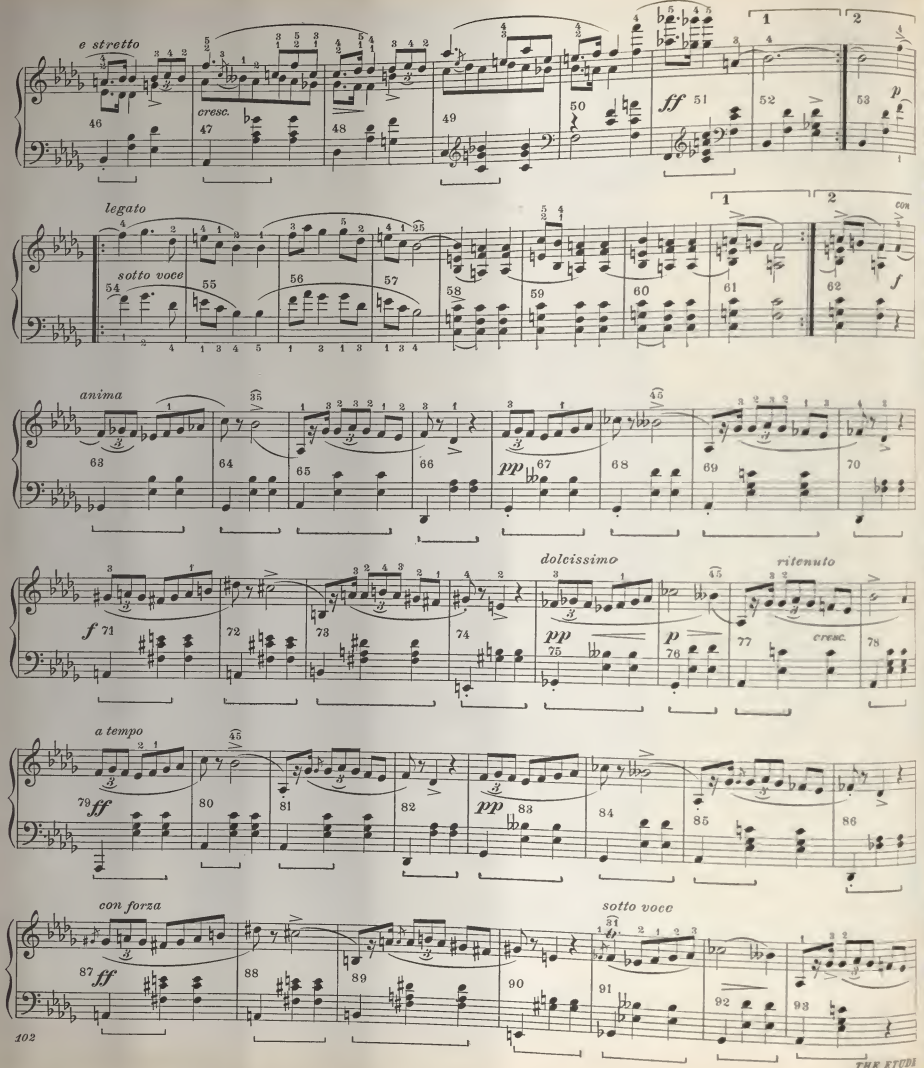
MAZURKA

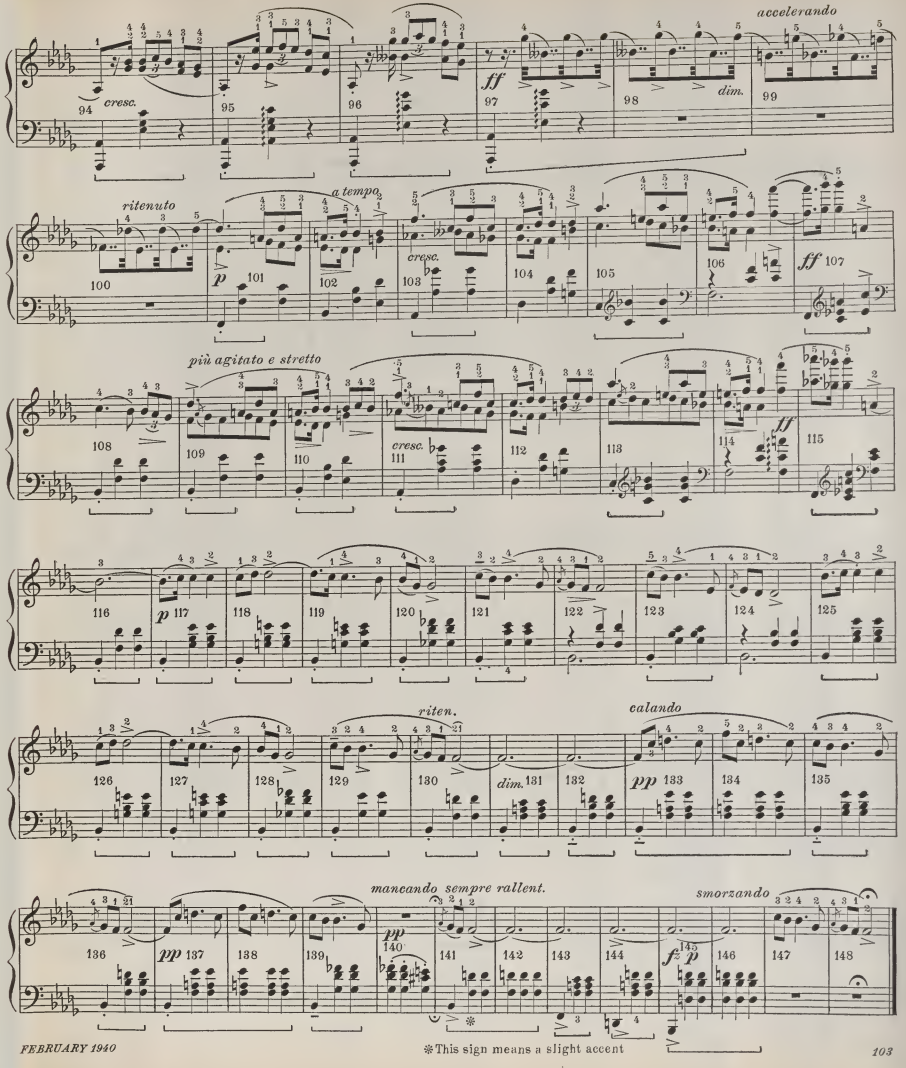
When we asked the great Rosenthal to do this lesson he said, "It is not only one of my favorite Chopin works but to my mind it shows the ever astounding genius of the great Polish-French master in a very distinctive manner."

Edited by Moriz Rosenthal

F. CHOPIN, Op. 24, No. 4







❊This sign means a slight accent

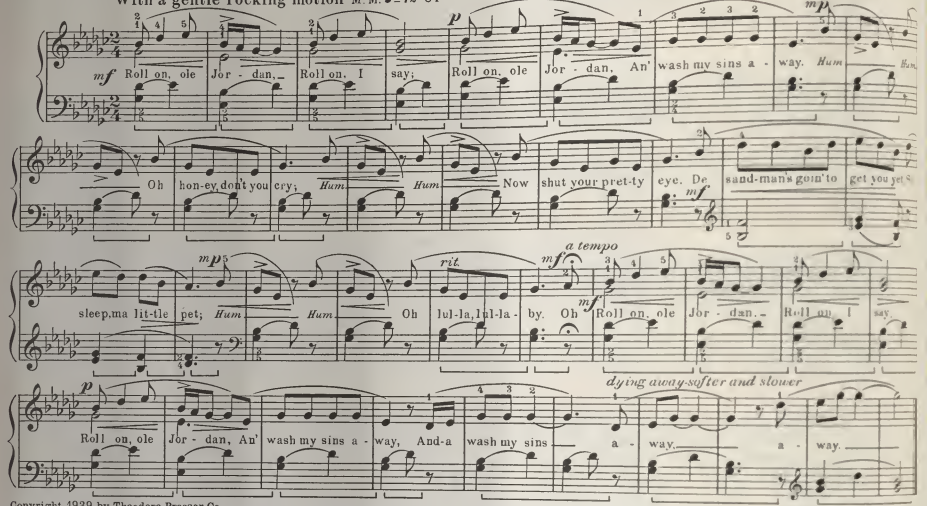
MAMMY'S HUM-TUNE

A BLACK KEY MELODY

Many teachers find that very simple pieces, mostly on the black keys, can be taught in the earlier grades and make a very clever introduction to the keys with more sharps or flats. Grade 3.

HERMENE WARLICK EICHHORN

With a gentle rocking motion M. M. ♩=72-84



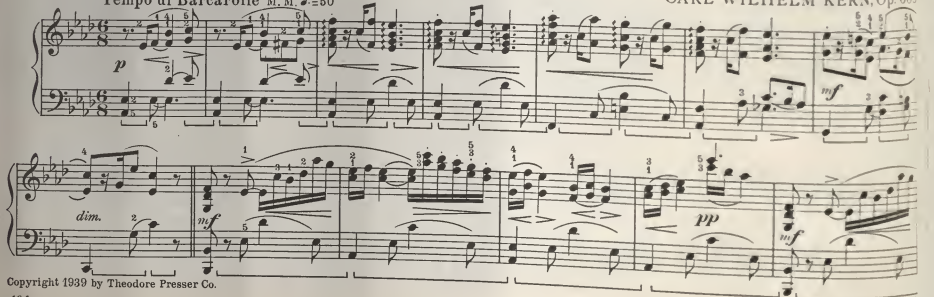
ON THE PARANA

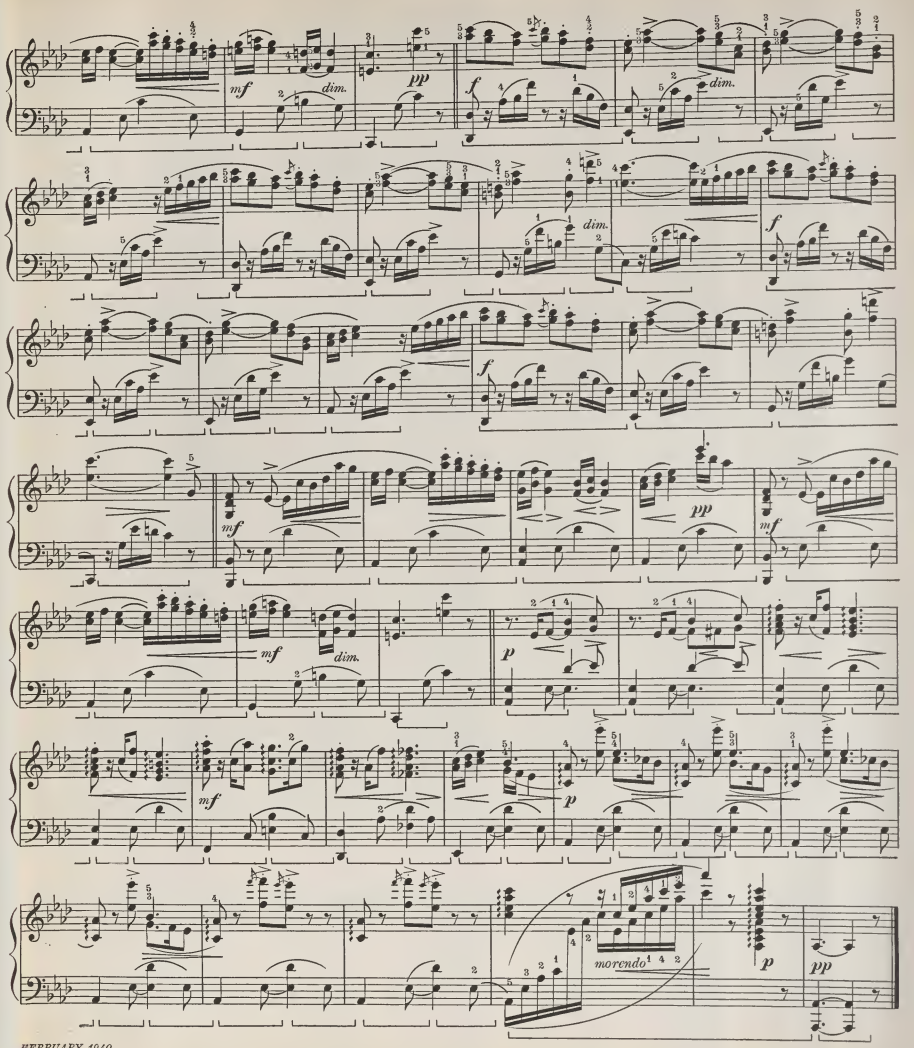
BARCAROLLE

Dr. Kern has gone to our sister republic, Argentina, for his inspiration The Parana River is north of Buenos Aires and is noted for its great charm. This very suave barcarolle is highly suggestive of the tropical land to which it is dedicated. Grade 4.

CARL WILHELM KERN, Op. 605

Tempo di Barcarolle M. M. ♩=50



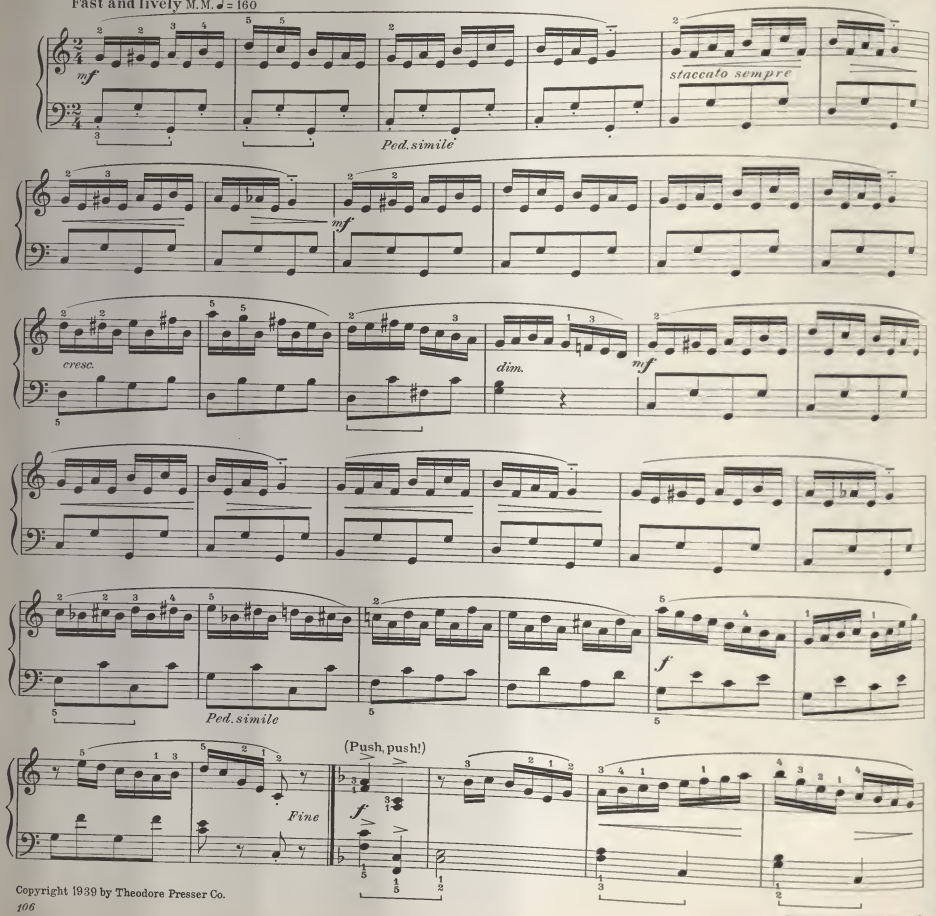


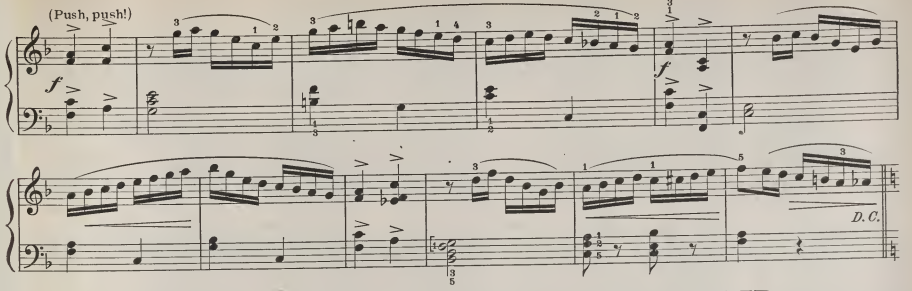
THE SOAP-BOX DERBY

At the top of the concrete run-way, young boys are assembled with their soap-box racers. The signal is given! Downward they speed! Space grows between the contestants. The winner passes the judges' stand in triumph and receives the prize.

Every now and then a composition appears which seems "to play itself." Such a piece is a boon to every teacher. Encourage the pupil to hold the arm relaxed so that the fingers will be unimpeded. Watch the incessant left hand staccato. This is a very valuable and practical early grade study. Grade 3½.

RICHARD MANLEY



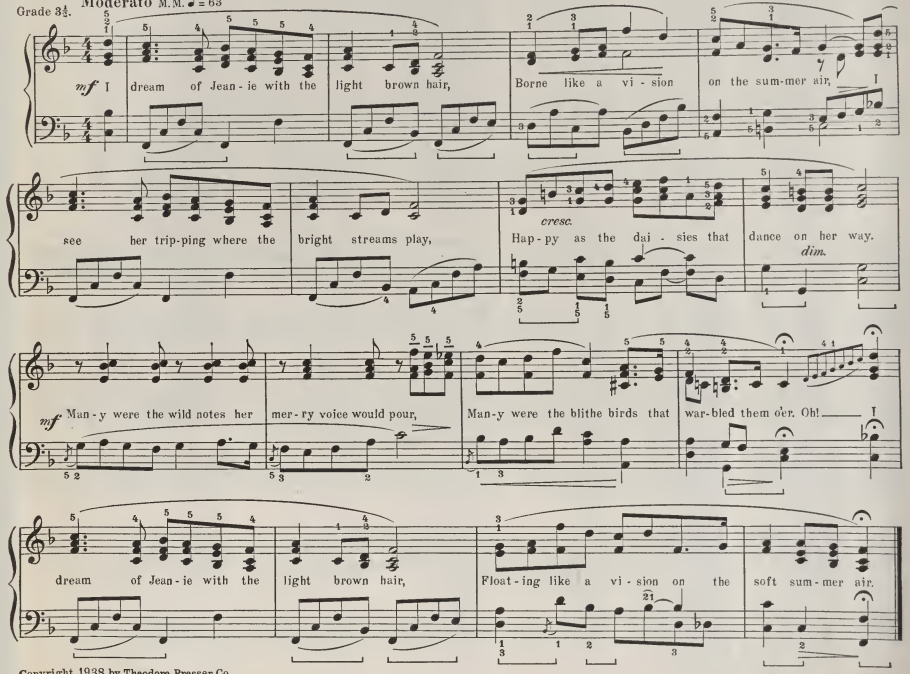


JEANIE WITH THE LIGHT BROWN HAIR

Arranged by William M. Felton

STEPHEN FOSTER

Grade 3½.



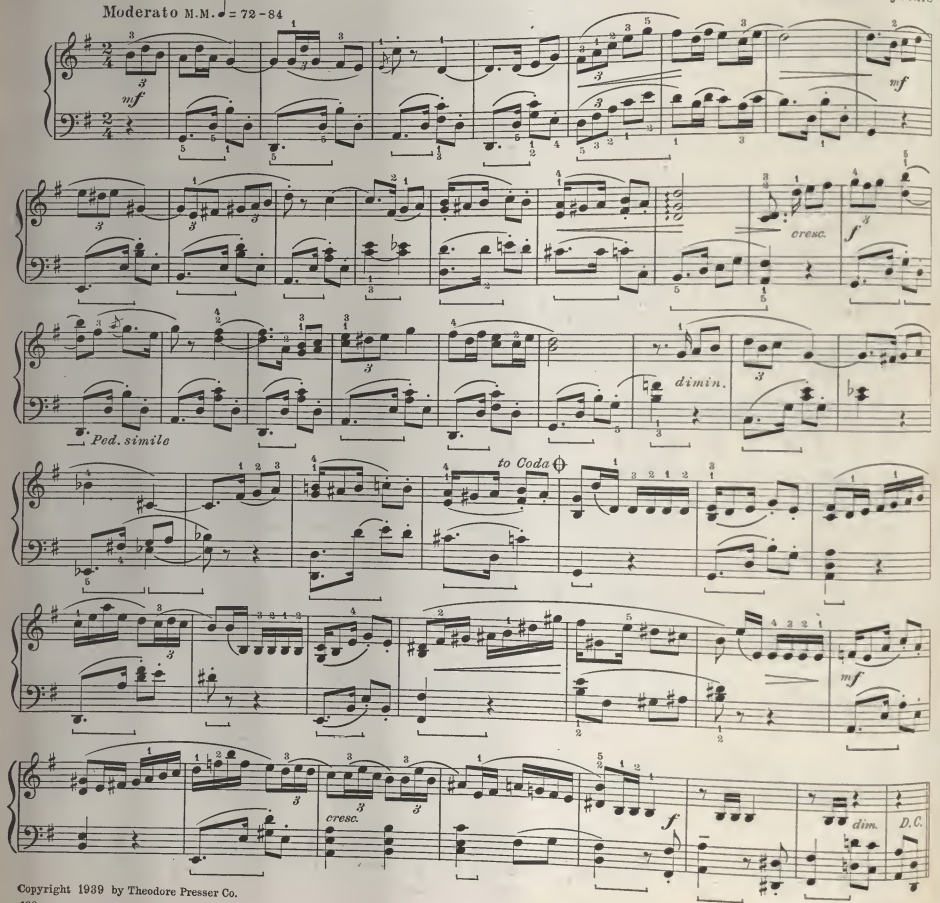
NOCHES EN GRANADA

(Nights in Granada)

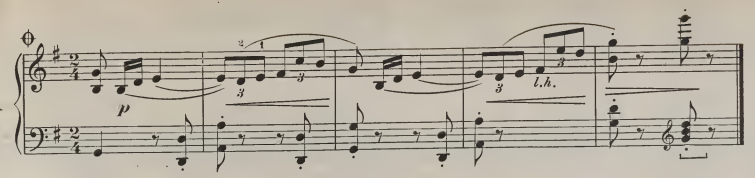
TANGO

Alberto Jonás, born in Madrid and proud of his Spanish homeland, has surprised us with this simple and captivating tune. One might hardly expect this from a virtuoso who has spent the better part of his life in teaching other virtuosi. The tango, as danced in Spain, is sometimes a solo dance, in which the performer stands upon one spot and by means of movements of the head, arms, and body marks the rhythm of the dance. Grade 4.

ALBERTO JONÁS



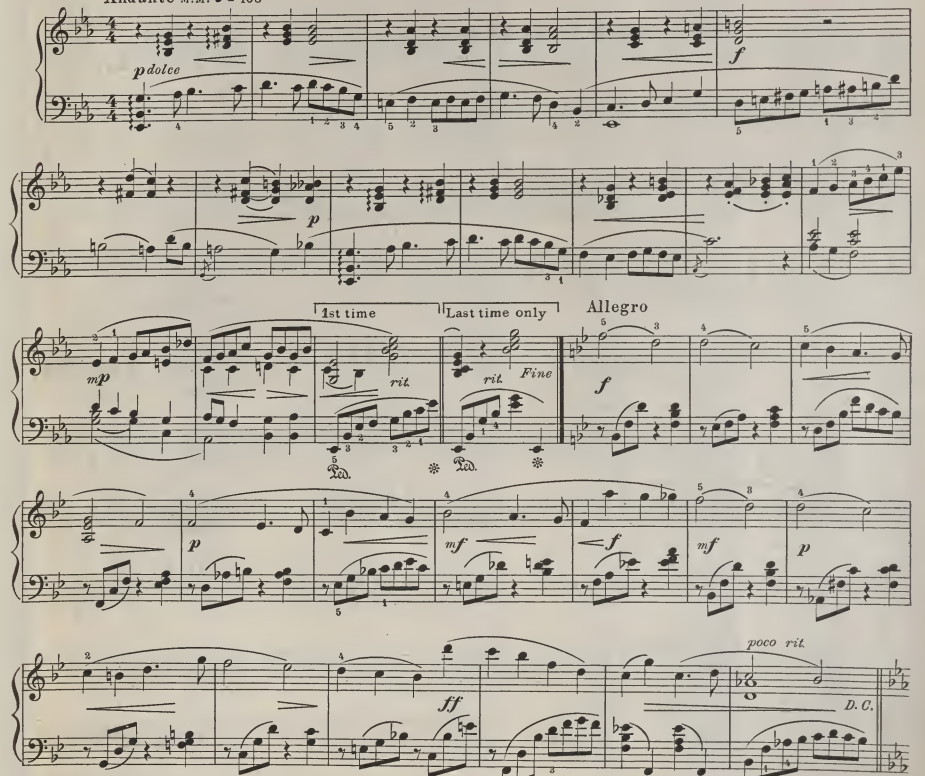
CODA



SWEET CLOVER BLOSSOMS

Grade 3½.

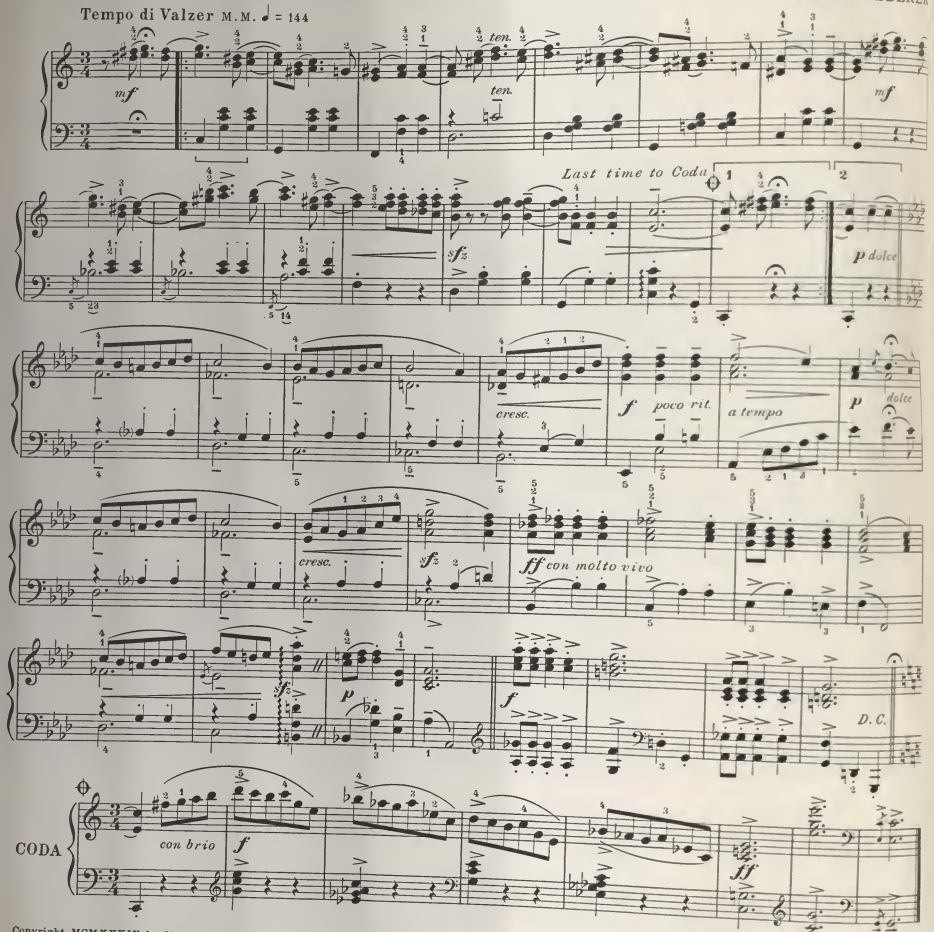
ELSIE K. BRETT



ON SILVER SKATES

The Frenchman, Emil Waldteufel, wrote *The Skaters*, the most famous skating waltz. Here, however, is a new waltz by an American composer in a style that might have come from the pen of Johann Strauss II. We feel that it has the unusual characteristics of a hit. Grade 3.

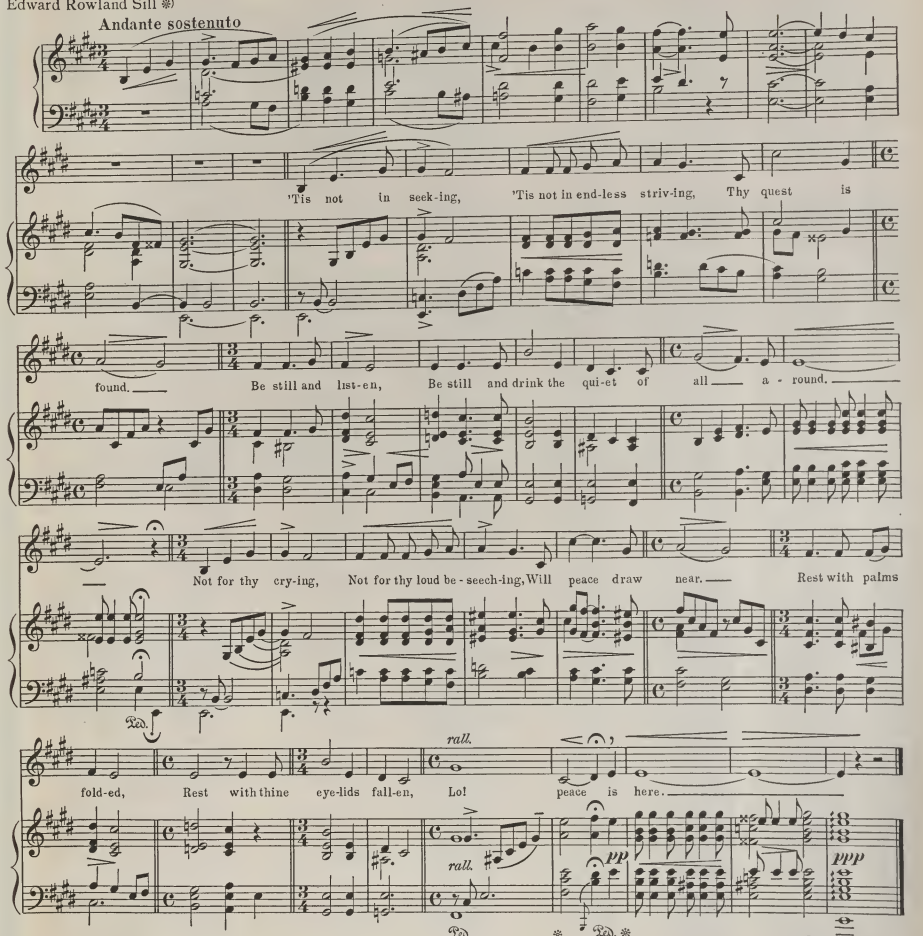
RALPH FEDERER



PEACE

Edward Rowland Sill ❋

C. B. HAWLEY



❋Words used by special permission of Houghton Mifflin & Co.

MAKE THE BEST OF THINGS

Daniel S. Twohig

DAVID MARSHALL

Moderately and with much feeling

mf

Lord, help me make the best of things, As

poco rit. *a tempo*

down life's road I go, Let joy or sor - row be my lot, If Thou de-cree it so,

cresc.

mf quietly

Lord, teach my heart ne'er to com - plain, And give my soul glad wings, I ask but this, Lord,

poco rit. *a tempo*

on - ly this To make the best of things.

With fervor

know not what the fu-ture holds, Or what joys shall be mine, But faith in Thee will be my guide, Thy

rit. *mf As at first*

love shall be my shrine; Lord, give me strength, when things go wrong, And life a new trial brings, Lord,

cresc. *molto rit.*

teach my heart to sing Thy praise, And make the best of things, And make the best of things.

FAIRY ROCKETS

Words and music by MILTON HARDING

Allegro

p

Fair-y rock-ets fill the trees And flit a-bout up-on the breeze, With

rit. *a tempo*

glimmer, shimmer, here and there, They twinkle for you ev'ry-where. Each fair-y has her light so gay To go before and show the way. You

ad lib.

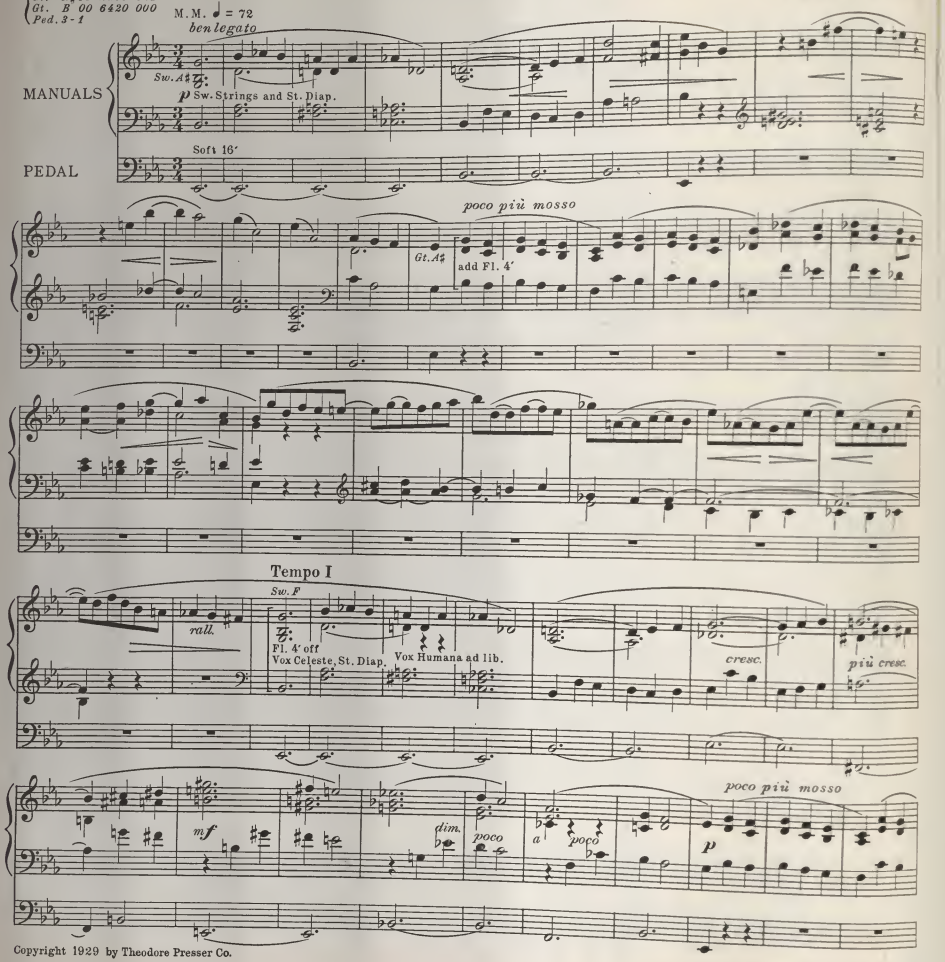
can-not guess, so nev-er try, This rock-et is the fire - fly.

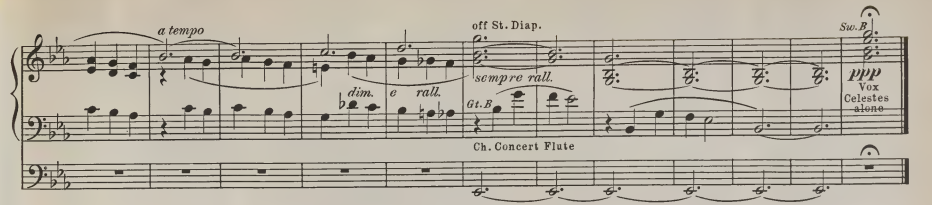
colla voce *glissando*

Hammond Organ Registration
Sw. A♯ 00 2301 110
Sw. B 00 2564 111
Gt. A♯ 00 2453 321
Gt. B 00 6420 000
Ped. 3-1

ANDANTE
FROM SONATINA

JAMES H. ROGERS

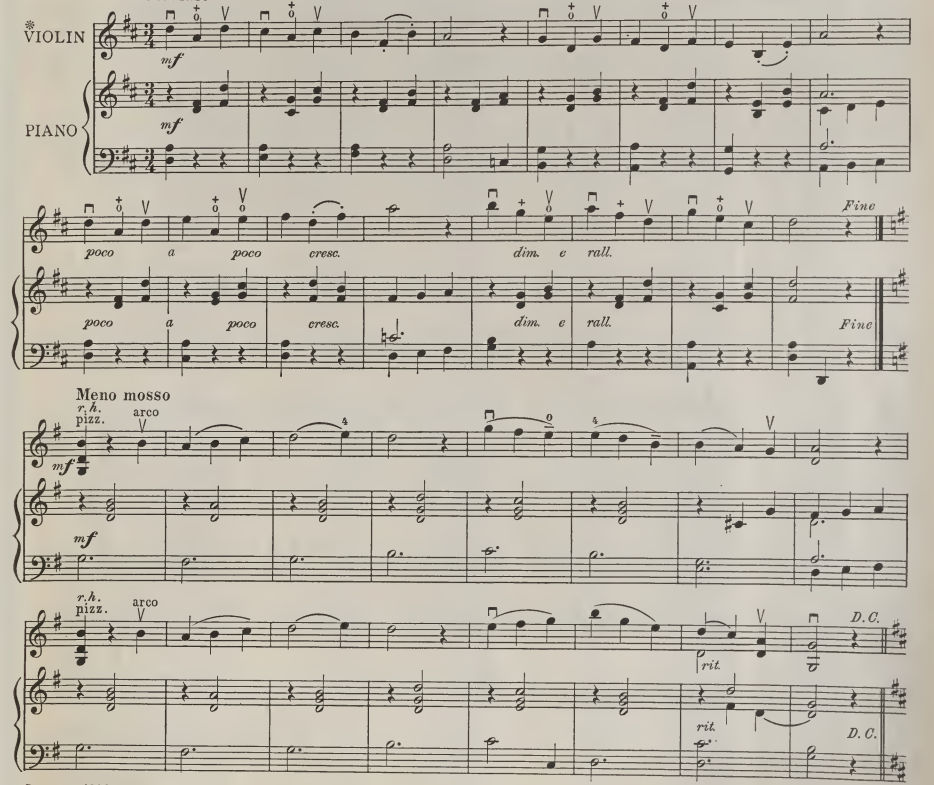




DANCE OF THE POPCORN

GAYLE INGRAHAM SMITH

Gioviale



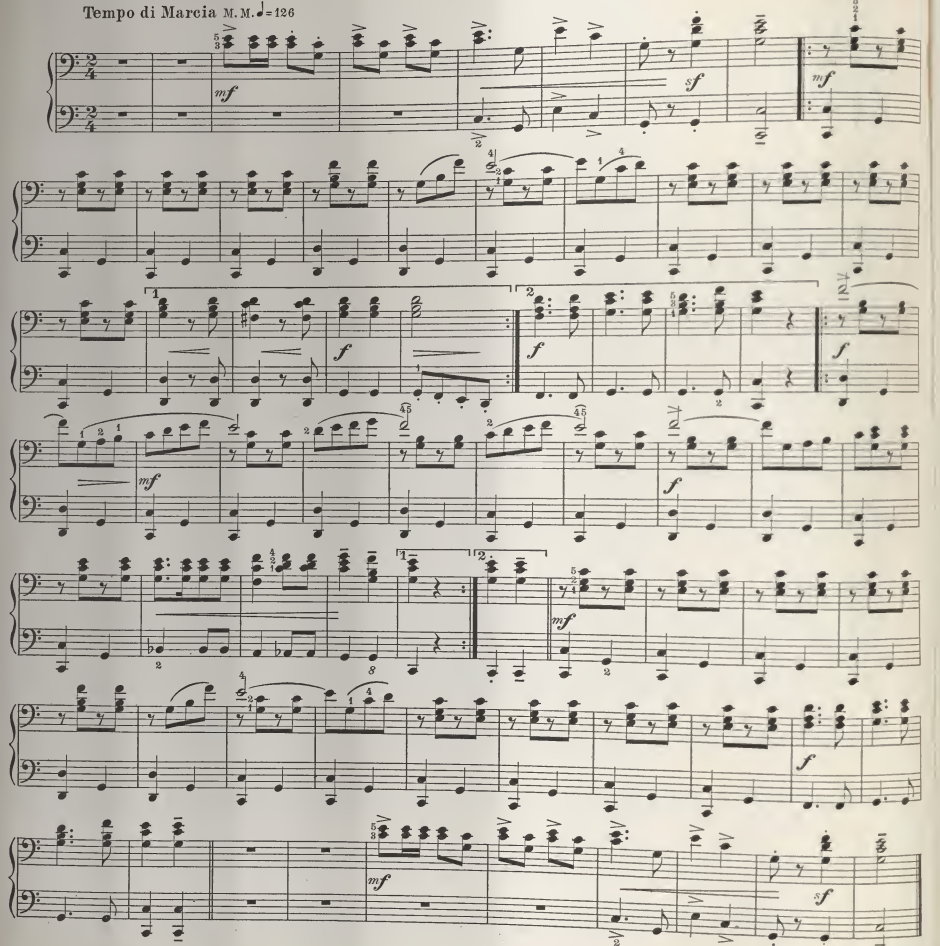
*Left hand pizzicato is indicated with the sign +.

THE KING'S REVIEW

SECONDO

WILLIAM BAINES
Arr. by William Hodson

Tempo di Marcia M.M. ♩=126

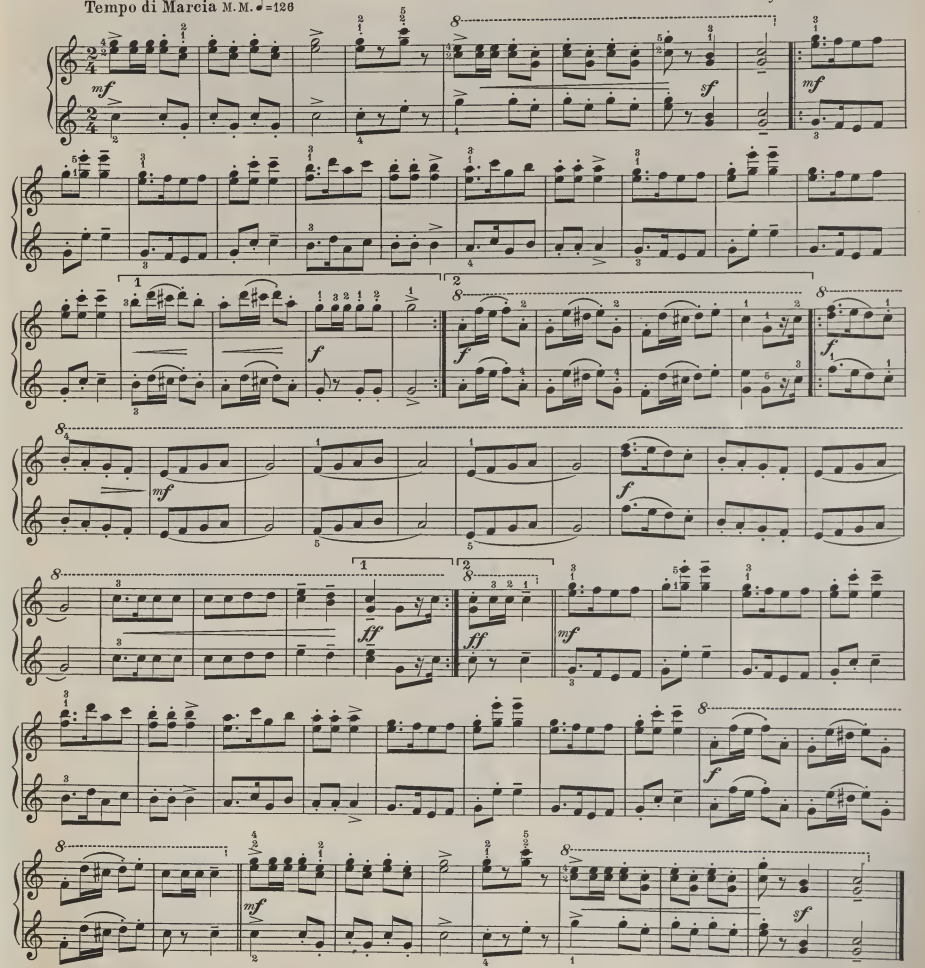


THE KING'S REVIEW

PRIMO

WILLIAM BAINES
Arr. by William Hodson

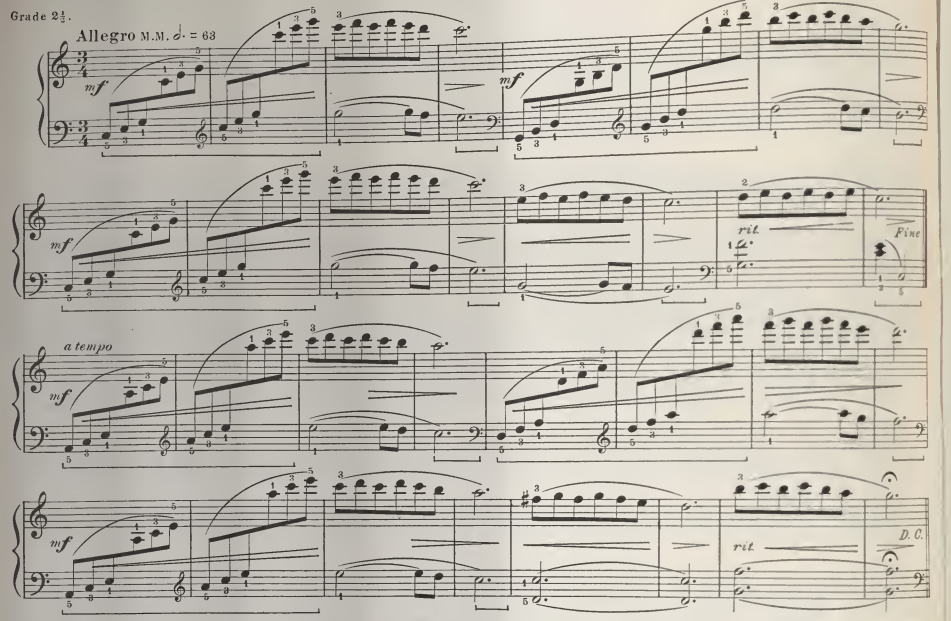
Tempo di Marcia M.M. ♩=126



SKYROCKETS

EDNA-MAE BURNAM

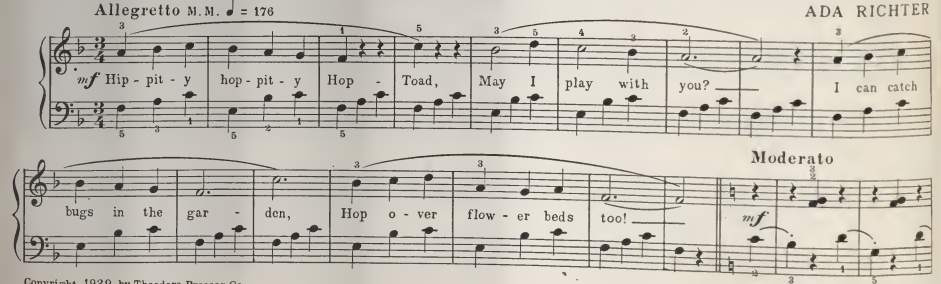
Grade 2½.

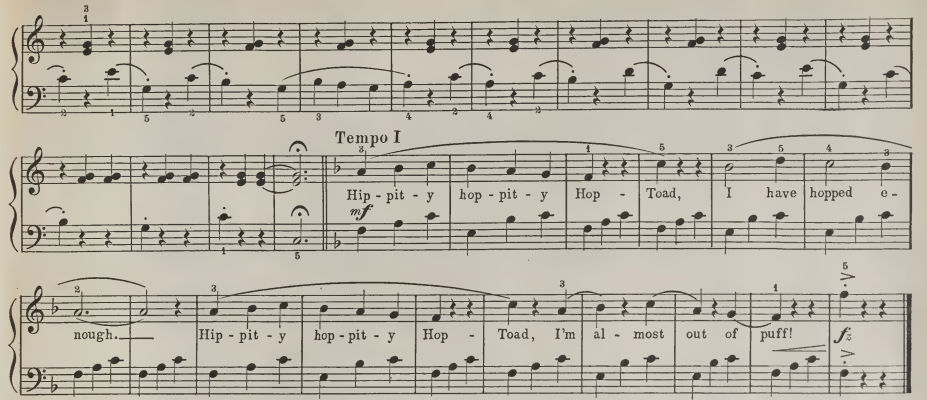


HIPPITY HOPPITY HOP-TOAD

Grade 1½.

ADA RICHTER



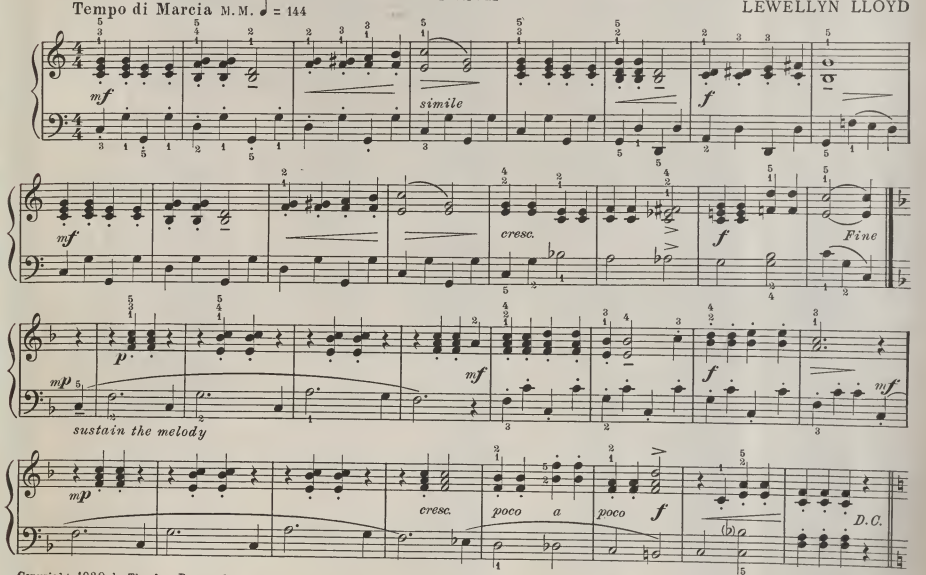


HEADS UP!

MARCH

LEWELLYN LLOYD

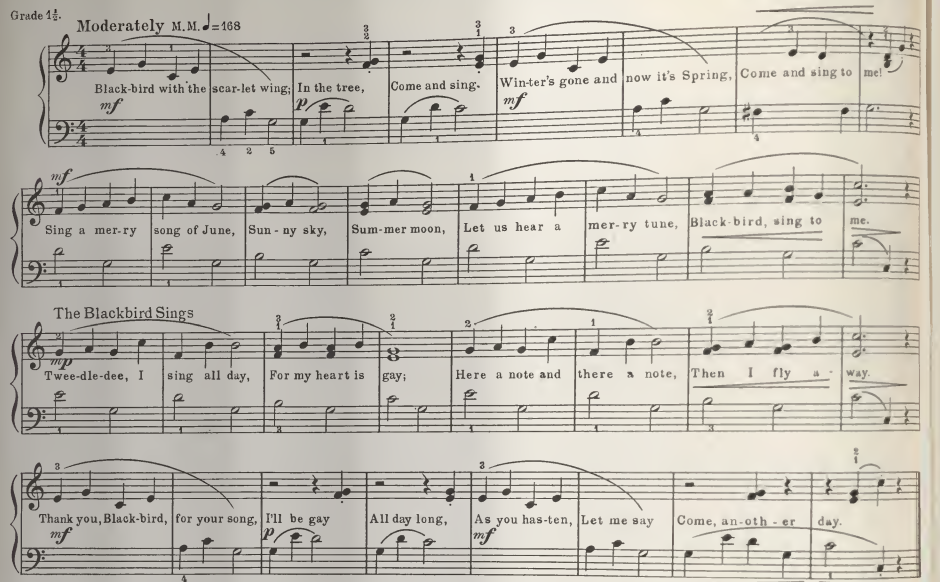
Grade 2½.



THE BLACKBIRD'S SONG

MARIAN WILSON HALL

Grade 1½.

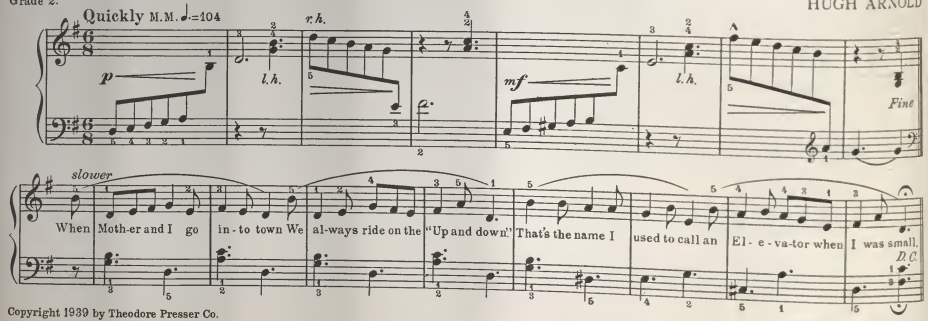


British Copyright secured

ON THE ELEVATOR

Grade 2.

HUGH ARNOLD



British Copyright secured

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

ANNOUNCEMENTS

The Musical Debutante

(*Continued from Page 76*)

far back as the records go, ever had a stage career. No one had a musical career either, for that matter, although many members were musical and sang for the love of it; and Uncle Arthur—Mrs. Durbin's brother—lent to his church choir a very fine untrained baritone voice. Deanna's career, therefore, is without precedent on either the Read or the Durbin side of the house. Instead, she has established one.

Naturally a young girl's life cannot be devoted entirely to acting and to singing. Schooling, despite motion picture and radio activity, must go on. Deanna's education has been and is being acquired at Universal Studios where she attends classes for three hours each school day of the term. A private tutor, assigned by the Los Angeles Board of Education, instructs her in regular high school subjects, and this year Deanna's status is that of a senior.

California law stipulates that minors must not work more than four hours a day and insists upon one hour for recreation (lunch) and upon three hours schooling during school days; making a total of eight hours a child can be kept at a studio. On school days, therefore, Deanna leaves her scene at its finish and reports to her tutor. Her schoolroom is a portable one fitted out with books, chairs and necessary school equipment, and adjoining it there is a dressing and make-up room. While she is working on her lessons a "stand in" takes her place on the set while lights and camera are adjusted. As the "stand in" is usually a girl over eighteen, she can put in longer hours of work than the star.

A Full Schedule

Deanna's schedule varies from day to day in accordance with the studio's demands and with the demands of her radio work. When working on a picture she usually rises at seven A. M., reports to the studio hairdresser at eight, to the make-up department at eight-thirty, is on the set and ready to work by nine. After lunch, work starts again at one P. M. and continues till five. This schedule varies, of course, if she has an earlier or a later "call" from the studio.

When she is not working Deanna has a singing lesson every afternoon at the home of her teacher. And when she is at home there are many things she likes to do. There are pets to be played with: Tippy, her dog, Ferdinand, her parakeet; and the three turtles, Penny, Kay, and Eddie Cantor. And she likes to play ping pong, work on needlepoint, collect air mail stamps, and listen to the radio. Best of all she loves to play the phonograph. She has accumulated many fine records, among them some prized ones that were given her by Mr. Stokowski. When he directed "100 Men and a Girl," he presented to her a complete collection of his own recordings. The Durbin home, incidentally, is a spacious hillside residence in the Los Feliz district, a quiet residential section near Hollywood. The place—"much too big for us" Deanna's mother says—was taken because of its swimming pool. Deanna cannot frequent public beaches without attracting crowds of questioners and autograph seekers. As swimming is her favorite sport and form of exercise, a swimming pool is a necessary adjunct to the Durbin residence.

Just as fame bars her from bathing at beaches, so it also imposes on her a good many other restrictions. The life of a successful screen star, particularly one who sings, has of necessity to be regimented if work, school, study, practice and necessary recreation are all to be fitted in. But living by a schedule and giving up some of the pleasure enjoyed by non-professional girls of her age do not bother Deanna; she says her work is "fun." And by way of explanation she smiles beamingly and proffers her chief reason, "You see, I like to sing."

According to her mother, that liking for singing goes back to babyhood days; she sang before she could talk. Later she sang in school, in church, at home and at social gatherings. She sang so well that the family decided she must have a voice coach. Singing is to her almost as much a part of living as is breathing. She has always sung.

Supplementing that liking for singing, there is another thing that must be considered significant about Deanna's success. She was willing and eager to learn after the spotlight suddenly swung her way. Although it has been repeatedly said that it is more difficult to stay at the top than to arrive there, this bit of wisdom is often ignored. But modest, normal, well balanced, unaffected Deanna has faced the fact that if one is going to succeed more than briefly, there must be added to natural ability a plenty of intensive work and serious study.

* * * * *

It is not true that the large majority of the listening public is not enamored of the finest music. If my years of broadcasting have taught me nothing else, they have brought out that fact very definitely. Give the people the best and they will learn to appreciate it. Teach them that music is a language they can understand and they will love it and revel in it."—Walter Damrosch.

Music Lover's Bookshelf

(Continued from Page 86)

writer who, without adequate technical training or long experience, would attempt to produce a book upon electro-dynamics or bio-chemistry; yet these subjects are no less involved or intricate than music. On the other hand, musicians without a writing technic sometimes make a distressing exhibition of themselves in attempting to put their thoughts on paper. One of the chief reasons for this is that there is almost no possible way in which music may be pictured in words. It can be conveyed to the ear by tones and to the eye by notes; and, for that reason, the large libraries of records are of inestimable value. The writer could fill this entire issue with words telling about the "Fifth Symphony" of Beethoven; but in the end the reader would not be able to reconstruct a single tonal picture which would be anything like Beethoven's original; whereas fine records of the symphony, with a fine reproducer, virtually bring the symphony itself to life again. Therefore, if we have any criticism of Saminsky's book, it is that he has not presented lists of records and where they are obtainable.

The author's opening chapter, "The Tonal Language of our Time: Its Technical and Moral Aspects," shows a fine philosophical background. More than this, it gives the reader an excellent relative perspective of the leading composers of the last forty years. If the author has prejudices or preferences, he has, for the most part, veiled them in his efforts to be impartial.

He next discusses in order historical, prophetic and racial aspects of the art. Thereafter the book is devoted largely to a discussion of the foremost composers of all countries starting with Mahler and Busoni and reaching right down to this moment. He discusses the new German, Hungarian, Latin, Jewish, and American composers, with a definite and authoritative touch.

Of Sibelius, to whom he devotes a chapter, he says, "Europe has a new crowned head. She has insisted upon having one ever since Liszt and Wagner prompted the habit. And when the exuberant, moody brutality of Strauss has spent itself, Stravinsky's steady drive had come to a standstill, and Schoenberg had wheeled into the sidelines of atonal calculus, a vacuum was created. A new god had to be enthroned, and Sibelius was brought forth and crowned with good titles and with false, with sensible appraisal of his art, and with impassioned sophistry."

He finds him, however, "a creature of a limited intellectual world, of an even more limited craft." While he does not join overenthusiastically in the Sibelius cult, he does revere the composer and the civilized land of his origin, stating, "Sibelius is, indeed, the greatest composer of the day; but, *malheureusement* (unfortunately), he is one to glorify and canonize, not to follow. He is a genius without sequel, one from whom craft has learned little and will inherit nothing."

The chapters upon the Russian Orient and the latest Russians are especially understanding and fine, as is that upon the new art of conducting. The work is one which any music lover and concert goer may read with profit; but the sophisticated musician will gain far more because he will realize at once the touch of the skilled composer. Saminsky's own symphonic works have been played by foremost orchestras here and abroad and have been splendidly received. He has also written a widely praised book of the music of his race, "Music of the Ghetto and the Bible," as well as excellent books upon science, arithmetic, and geometry. Saminsky was born at Odessa, Russia, November 8, 1882.

"Music of Our Day"
By Lazare Saminsky
Pages: 390
Price: $3.00
Publishers: Thomas Y. Crowell Co.

Music Here and Now

Johnny Spielt Auf wiedermal. Johnny plays up again. Ernst Křenek, Austrian composer, now Professor of Music at Vassar College, and composer of the sensational opera, "Johnny Spielt Auf," conceived in jazz atmosphere as a European might see it, flashes his literary pen in many directions in a new book of graphic sketches of musical activity in the western world of today. It is a very original book in that the author continually challenges the reader's curiosity with his pointed opinions. Especially representative is his chapter, "Modern Music Is Unpopular," in which he calls attention to the fact that, "The concerts which Robert Schumann wrote about in his famous criticism of the eighteen-thirties included an astonishing number of novelties. But the policy of the repertory gained the upper hand more and more. This repertory consists mainly of works by the Vienna classics which the *bourgeoisie* has considered a sort of monument to a concluded heroic period. The exaltation, enthusiasm, *élan* and vitality which speak from that music were enjoyed as something separated from the contemporary scene, as something purely historical. What music expressed in the way of passionate opposition and open protest was completely ignored (most often in the case of Mozart), or was simply ascribed to the "titanic" struggle of an isolated genius, like Beethoven.

One of the most engaging chapters in the book is "From Minuet to Swing," in which he traces the manner in which art music absorbs elements, and then how entertainment music absorbs elements from art music. He points out that the break from art music to entertainment came in the days of Richard Wagner, who in his *Zukunftmusik* (Music of the Future) laid down the rule that henceforth the evolution of art music would be in advance of the average capacity to understand it. Jacques Offenbach, he claims, was Wagner's counterpart in the field of entertainment music. He even goes so far as to say that of him as a musical dramatist of a totally different sort, but one who equaled him as a dramatic composer.

Apparently written at a spirited tempo, by a virile, experienced, but yet youthful mind (Křenek was born in 1900), the book should not be read hurriedly. The chapters upon tonality and atonality require pre-knowledge and then digestion. These chapters do not permit superficial reading, nor does that headed "Music and Mathematics." One very important point he makes with a definite touch, and that pertains to the importance of the piano. He writes, "We are introduced to literature and we learn to value it through *reading*. In music, reading is promoted or replaced by playing an instrument or by singing. When the trained musician sees any kind of music on the printed page, he can imagine how it will sound. But he finds the task easier when he can support his imagination with an audible performance. We cannot, nor should we, expect the reading of a score to be sufficient for the layman. But he should be so well coached in playing the piano that through it he can get some idea of how music of all kinds, including chamber works and the simpler orchestral and choral scores, will sound. To attain this end, piano teaching should be less concerned with dexterity of the fingers than with nimbleness of the eyes, intelligence and mental ability."

This is decidedly a provocative book. It will be discussed in modern salons in which present day musical problems are considered.

Křenek's training has been wide and practical. He was a pupil of Franz Schreker, but in no sense followed the style of his master. In order to get the technic of stage direction, he took positions in the smaller theaters, such as those of Cassel and Wiesbaden. His opera, "Johnny Spielt Auf," first presented in 1927 at Leipzig, was eventually presented in one hundred cities and translated into eighteen languages. In 1938, he was obliged to leave Austria and come to America where he toured as conductor of the Salzburg Opera Guild.

"Music Here and Now"
By Ernst Křenek
Pages: 306
Price: $3.50
Publishers: W. W. Norton & Company, Inc.

VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Very Difficult Question

Q. What changes the voice quality in the different parts of the scale—low, medium and high—and why.—M. A.

A. This is the most intelligent question I have ever received, and the most difficult to answer because it goes to the very root of voice production. A book four or five hundred pages in length might be devoted to it. I will endeavor to make a few explanations, in the small space allotted to me in The Etude. For convenience we will consider the subject under three headings. The larynx: Every change in the action of the vocal cords produces a change of tone quality. Most physiologists agree that these are two: 1. That action in which the cords vibrate through their entire length; and 2. That action in which the arytenoid cartilages gradually shorten the cords so that they, at last, vibrate through only two-thirds of their length. In the so-called chest register of the female voice some physiologists contend that the arytenoid cartilages themselves vibrate, thus producing that thick, beautiful but somewhat masculine sound associated with the lower tones of contraltos and some dramatic sopranos. Almost always there is a change or "break" when these ladies go from the lower tones to the middle voice. Some volume and grandeur of sound is attained by this method of singing, it must be admitted, but at the expense of smoothness of scale. It is all a matter of taste and temperament, and the experienced singer must choose for himself. That peculiar, almost effeminate sound, called *falsetto* in the male voice, is also caused by a change in the laryngeal action, as I have explained elsewhere in The Etude. It is very effective when well done. Even Wagner did not disdain to use it in both tenor and baritone voices, but it is difficult to control. The safest (I almost wrote the only) way to sing a scale of one quality from the top to the bottom is to make no laryngeal change, at all, or as near as little change as possible. Breathing: The quality of a tone is largely influenced by the force and by the steadiness with which the breath is expelled from the lungs. Too much force tends to increase the audibility of the higher overtones, thus producing that unpleasant quality called screamy. Also it induces a *tremolo*. Too little force of breath makes the tone weak and dull. The, then, sufficient breath pressure to produce the effect desired and no more, and see that the same force occurs during the entire scale. In other words, do not force the high tones, and allow the breath to relax upon the lower ones, if you want a good scale. Every variation in breath pressure will produce a corresponding variation in the tone color, resonance and vowel and consonant formation.

Resonance: The natural reënforcement of tone which occurs by vibrations in the bones and cavities of the chest, mouth, head and nose, is intimately associated with vowel and consonant formation and can scarcely be treated separately. The slightest stiffness in the enunciating muscles is immediately audible, not only in a poor pronunciation but also in a lack of resonance, thus producing a difference in tone quality and in volume at any part of the scale. Many singers are able to vocalise well enough upon a favorable vowel sound, but the moment they add words the entire tone quality deteriorates and they experience a great deal of difficulty, especially upon the high tones. Several composers have attempted to overcome this difficulty by writing a long series of tones without words. Most of the cadenzas of the *coloratura* soprano are executed upon the vowel sound *ah*. Saint-Saëns, Debussy, Ravel, and Rachmaninoff have gone so far as to write entire compositions upon vowel sounds alone. The emotional appeal of the word is quite lost in these pieces, and they can scarcely be called successful in spite of their musical beauty. It seems to be axiomatic, therefore, that throughout the entire range of the voice, vowel and consonant sounds should be formed so that they may be understood, with no stiffness of the enunciating muscles, the tongue, the jaw, the exterior and interior muscles of the throat, the soft palate, the uvula and the lips. The clever composer will select words that are comfortable and not too difficult of formation, in the lyrics that he sets to music. If he does not, he will have to endure much pain when he hears his songs sung by the unskilful singer; because of the continual variation in tone quality caused by the difficulty of forming the words—a pain which will be shared by the audience. Of course the greatest singers can sing almost anything; but only a few fortunate composers have the privilege of hearing their songs interpreted by these marvelous, talented and skilful artists.

The Baritone With a Good Voice Who Cannot Read Music

Q. I am nineteen years of age with a baritone voice ranging from A the first space to G the third line above the bass staff. The voice is strong, and I have been told the quality and timbre are wonderful. I love to sing, and singing makes me happy. At present I am ill and out of a job, as I cannot afford lessons: I cannot read and the only way I have of learning a song is to have it played over for me a few times. Please recommend some books that would help me to learn how to read music. I have plenty of time to read and study. I want to make music my life work—W. N.

A. I hope your friend's estimate of the quality and the timbre of your voice is the correct one. Why do you not put yourself into communication with one of the best singing teachers in your home town and ask for an audition? This is the only way you can be sure that you are right road. Further you must do everything in your power to recover your health. No matter how highly gifted a man is, there will be a success in the strenuous life of a professional singer unless he is in perfect health and of rugged physique. You must learn to read music fluently, or you will always be handicapped. Somehow and somewhere you must get singing lessons free or at least at little or by paying for them. It is practically impossible to learn to sing alone. I suggest that you obtain the following books which treat of sight singing: Root—"Mechanical Sight singing." 3 Books. "Melodia" by Cole & Lewis. The Etude will be the very best aid of health and all the good luck in the world.

Is She Soprano or Contralto?

Q. I. I am eighteen and have played the piano and sung ever since I can remember. I have studied voice four years, accompanied singers and choirs, always singing soprano. My new teacher has developed my lower and middle voice and likes these tones better than the upper ones although she still says I am a soprano. I can sing alt with a full rich tone, and I believe this has made my high notes richer in quality. Does it injure the soprano quality of a voice to sing with a contralto quality? My range is from A below the treble staff to high C.

2. I want to be a radio singer and I have sung a few times with success over a local station. What should be the size of one's repertoire?—F. K.

A. 1. In training the soprano voice there are always two dangers. First, in attempting to develop the so-called head tones, it may become too much forced. Second, in trying to develop a full, round tone, it may become too thick, throaty, or guttural. Your teacher hears you at every lesson; period, I am two thousand miles away and probably will never hear you in person. Whom do you think should be the better judge of your voice? Trust your teacher's judgment, and with her help decide once for all whether you are a soprano or contralto. You cannot be successful at both.

2. The repertoire of the radio singer is constantly changing, as new songs are being published and new arrangements made. Your present repertoire of over one hundred songs—operatic, religious, secular and light operatic, in Italian, German, French and English—seems to be large enough for a good start, provided your voice, diction, tone quality, and musicianship meet with the approval of your audiences.

THE WINNERS

OF THE CLASS ONE PRIZES

IN

THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST

♪♪♪ $ ♪♪♪

FIRST PRIZE—$250.00

WILLIAM C. STEERE

OF WORCESTER, MASS.

Title of Composition:—"Valse Rubato"

Nom de plume used:—Ben Marcato

SECOND PRIZE—$150.00

THUSNELDA BIRCSAK

OF PHOENIX, ARIZONA

Title of Composition:—"Viennese Dance"

Nom de plume used:—Geoffrey Allen

HONORABLE MENTION—PATTY HARALSON

OF BLAIRSVILLE, GEORGIA

Title of composition:—"Caprice" Nom de plume used:—Bessie Daniel

It is with pleasure that THE ETUDE MUSIC MAGAZINE announces the prize winners in Class One of The Etude Piano Solo Composition Prize Contest. The publishers of THE ETUDE wish to congratulate the winners and to thank every one of the many contestants who submitted manuscripts.

As each manuscript was received it was given a number. The envelope attached to it bearing the real name of the composer was detached and given this number, and then for uniformity in filing placed in a heavy brown paper envelope bearing on the outside the number given the manuscript. It so happens that the composition that won first prize was the 560th manuscript received and the second prize composition was the 1275th manuscript received, and accordingly were so numbered. Only the manuscripts were placed in the hands of a prominent musician and composer who was engaged to review all the manuscripts and to select the five he considered the best, giving them a one, two, three, four, five rating. After days spent in examining the manuscripts he wrote his choices by number only on a slip which he placed in an envelope and sealed. Likewise, two other judges, who also are nationally renowned for their accomplishments in music, independently reviewed every one of the manuscripts, and each in turn submitted his first five selections written on a slip sealed in an envelope.

When these envelopes were opened and the judges' slips compared the first and second prize winners were the only two compositions named by all three of the judges in their first five selections. The *Valse Rubato* receiving the highest and the *Viennese Dance* the second rating. The honorable mention composition was the only other manuscript selected by at least two of the judges.

WATCH FOR THESE PRIZE-WINNING COMPOSITIONS IN FUTURE ISSUES OF THE ETUDE

It is hoped that it also will be possible to identify the prize-winners to ETUDE readers further by means of a few paragraphs and a portrait of each in a coming issue.

PRIZE-WINNERS IN CLASS TWO WILL BE NAMED IN THE NEXT ISSUE OF "THE ETUDE"

The judges have not completed their reviewing of all compositions submitted in this class, but before the next issue appears announcing the winners it is expected that the winners will have been notified.

First Steps at Improvisation

(Continued from Page 93)

key would, of course, give an intolerably monotonous effect. For instance, if a sixteen-measure melody is in C, most likely there will be a modulation into G—the dominant key—at the eighth measure. After that, there may be modulations on the that side of the key of C, that is, modulations into keys having one or more flats in their signatures, leading back to a satisfactory cadence in the original key.

Now to modulate at once into F or D minor—keys on the flat side of C—before the eighth measure is reached, usually would have a devastating effect, spoiling the balance of the melody. Early modulations are best confined to keys on the sharp side of the original key; that is, to keys having more sharps or fewer flats in their signature than the original key.

Sudden modulations into remote keys are best avoided, unless they are decidedly effective and not too drastic. Some such distant modulations come as a shock to the listener. At the same time, there may be a display of originality when improvising, which is by all means to be encouraged, so long as sound musicianship is allowed to keep control.

Violin Making in America

(Continued from Page 96)

jobs encountered in making a violin is the glueing of the various parts into a solid unit. A very fine grade of transparent glue is necessary, and it must be of just the right warmth and consistency to allow the maker to clamp the parts together before it begins to set. If the glue is too watery, the water will sink into the pores and leave little of the actual glue to hold the wood together. If too thick, it will set too quickly or exude into the interior of the violin when pressure is applied. The clamping process is one that demands much experience, and only the sensitive touch of an expert can determine whether the clamp should be given another quarter turn. Both plates should have perfectly level facings before they are clamped to the sides. Under no circumstances should the plates be warped or forced down on one side by clamping. This procedure is sure to cause stresses in certain fibres that will make some tones shrill while others will be notably dull.

Many people are curious about the varnishing process, and a great deal of false information has been spread about the magic qualities that varnish may add to the tone of a violin. There are oil and spirit varnishes, and various kinds of gums and impregnating oils on the market that are supposed to give a rare tone quality to any instrument, however poor. Truth compels the writer to state that he never has improved the tone of a poorly made violin by adding expensive varnish. Of course there is no doubt that varnish protects the wood from injury and preserves it against the ravages of sweat, dirt, and resinous accumulations. It increases the beauty of the instrument, immeasurably. But let it be clearly understood that a good varnish should cover only the outer surface of the instrument. Its ingredients should not sink deeply into the pores of the wood, because the clogging of the air cells with oils and gums will deaden their microscopic sensitivity to vibrations. The best varnishes are elastic enough, physically, not to interfere with the normal vibrations of the plates and yet are stiff enough to resist denting and scratching. They are strong enough chemically to resist water, sweat, acid, and alcohol. Many good varnishes are being made today that are equal or superior to the Cremona varnishes.

It long has been my belief that the secret of obtaining good tone from a varnish lies in its application to the wood. Fine brushes and careful rubbing between coats are absolutely essential to a perfect appearance. The film should be uniformly thick over the entire body of the violin because even the difference of a few coats will alter the vibratory quality of the surface to which it is applied. Oil varnishes have to be applied hot to the wood, and the heating may often destroy part of the ingredients, thereby causing the varnish to have poor lasting quality. Spirit varnishes give a hard, tough coat that is certainly protective. This good quality may be offset, however, by the lack of flexibility it produces in the wood. The perfect varnish to use depends considerably upon the wood density itself. The more close grained the spruce, the softer in texture the varnish should be. A dense maple back usually produces a hard tone lacking in quick responsiveness and flexibility. We always prefer a back of medium softness for maximum flexibility of tone. Then even a spirit varnish lends itself to the value of the violin.

Mellowing With Use

Even the most conceited violin maker must admit that the actual playing of a fine violin over a period of two hundred years is a main factor in developing the voice of the

(Continued on Page 137)

ORGAN AND CHOIR QUESTIONS *Answered*

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

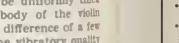
Q. We are twin sisters, sixteen years of age, and our problem concerns the interest of the Junior (girls') choir of our church. We joined the choir when we were ten, when it was a case of a half dozen singing just to keep us had a choir. Our choir has improved both in number and quality, having performed at several concerts and been considered very good. Last fall ten girls between the ages of eight and ten were admitted to the choir—but their shrill little voices sound harsh. Gradually our choir has been losing its good reputation because of their presence. We had an able leader, very patient with them, who because of ill health was compelled to discontinue. Our present leader, though a very good singer, pianist and organist, is very strict in discipline and has absolutely no patience with the smaller girls. What shall we do about these little ones? We all like them, but they seem incapable of singing the hymns and anthems. We know our present leader would like to be rid of them, but the rest of us want them to stay, though we do not want them to ruin our choir.— J. & J. L.

A. It would seem to us that you have two ways to solve your problem. One is to have patience with the younger members of the choir until they improve, which you indicate was true of the former young members of the choir. The other solution might be to have these younger girls sing as a children's choir until they are competent to join the older members of your present choir. The latter procedure might save the musical reputation of your original choir.

Q. Our church is planning to buy an organ, and we are seriously considering the two organs of which specifications are enclosed. One is new, with a special price of $1535. The other organ is a rebuilt one, price $1500. We shall appreciate your advice.—C. M. S.

A. Not knowing anything of the quality of the rebuilt organ, makes the problem of advising you exceedingly difficult. In addition to which the policy of THE ETUDE will not permit our making a specific recommendation. We will, however, mention some points in the two specifications. First, thoroughly investigate the matter, and decide on the instrument best fitted for your needs. In the new organ specification the lower nine notes of the Open Diapason should not be borrowed from the Gedeckt, but the Open Diapason set should run down to complete—in fact, left alone. The Swell Organ is unified and duplexed, containing three sets of pipes—a total of 246 pipes—and no couplers. The price is reasonable, for an instrument of this specification. The rebuilt organ is a "straight" organ—containing 584 pipes—with no unification or duplexing and with couplers. Containing as it does 338 more pipes, it would be ineffective throughout the last octave.

Q. Will you indicate the metronome marks for the Prelude and Fugue in E minor *by J. S. Bach—the fugue beginning thus:*



I am enclosing the specification of the organ which I play. Do you think it well balanced? Are there not too few four foot stops? Should the Great manual be unified? What do you think Prelude and Fugue *be satisfactory on this organ? Could you suggest a registration for the opening part of the* Prelude, *also for the* Fugue? *Could this number be suitable to use along with the Allegro from the Concerto in G of Guilmant's "Sonata in C minor," as a prelude to Mendelssohn's "Hymn of Praise"? Can you suggest a suitable organ offertory for the above service? What is Mendelssohn's* Cornelius March *be a suitable postlude? Will you give several chime numbers for use at any kind of service?*—J. B.

A. The Novello Edition of the *Prelude and Fugue in E minor*, by Bach, suggests M.M. ♩ = 60 for the *Prelude* and M.M. ♩ = 66 for the *Fugue*. The organ, containing only two 4' stops (flutes) is certainly lacking in stops of a brilliant character, and we would not consider it a well balanced instrument. Of course, additional solo stops on the Great organ would be useful, but we would advise the addition of a 4' Octave before any solo stops. The *Prelude and Fugue in E minor* can, of course, be played on the instrument, but it would be heard to better advantage if brighter stops were available. We suggest as a basis for your registration, for both *Prelude and Fugue*, all your present organ stops except French Horn and Full Swell except Vox Celeste and Vox Humana. To secure added brilliancy, you might use, in addition to the regular unison couplers, the Swell to Great 4' and Swell to Pedal 4' couplers. If you are playing the numbers as a short recital, previous to the singing of the "Hymn of Praise" the inclusion of the *Prelude and Fugue in E* by Bach would be very suitable for the use you mention, the composition having been a favorite with Mendelssohn. For the Offertory you might use a soft movement from one of Mendelssohn's "Organ Sonatas," or one of the quiet Bach "Choral Preludes." The *Cornelius March* would be a suitable postlude. Some numbers including use of chimes are, *Benedictus* by Edmundson; *In Moonlight* by Kinder; *Evening Bells* and *Cradle Song* by MacFarlane; *Reve Angelique* by Rubinstein-Lemare; *The Guardian Angel* by Pierne-Faul; *Ave Maria Stella* by Boeli; and *Wedding Chimes* by Faulkes.

Q. I have recently been appointed organist in our church, and, as I am accustomed to playing for singing, would like some order. Which stops of enclosed list should be used for hymns and which for accompaniment? Which should be used for the chanting?—I. S.

A. We are taking it for granted that the instrument you refer to is one manual reed organ. For hearty congregational singing you might use the Diapason, which is probably available through the opening of the two knee swells generally found on the right and left sides of the instrument, below the keyboard. The stops to be used in chanting depend on the volume of singing necessary. If stops produce foundation tone, and 4' stops being of brighter tone, these stops increase the power, and the Vox Humana is a tremulant. The octave coupler produces tones an octave away from the key being played, in your case, perhaps an octave higher.

Q. We have a Liszt organ made by Mason and Hamlin, and twenty years old. Can this be electrified? I have a 1½ h.p. electric motor. Kindly give what information you can. Can you tell me where the National Guild of Choir Directors ever materialized? Can you give me the address of The American Guild of Organists?—H. E. H.

A. By electrifying the instrument we are taking it for granted you mean the installation of an electric motor to supply the necessary wind, it probably can be equipped with a suction motor, but the 1½ h.p. motor may be too large, and we suggest your consulting a practical piano mechanic or electrician in reference to the matter. We do not know whether the National Guild of Choir Directors is still in existence, but the American Guild of Organists includes a Choirmasters' Examination in its activities. The address is RKO Building, Rockefeller Center, 1270 Sixth Avenue, New York.

I enclosing the specification of the organ which I play. Do you think it well balanced? Are there not too few four foot stops? Should the Great manual be unified? What do you think Prelude and Fugue *be satisfactory on this organ? Could you suggest a registration for the opening part of the* Prelude, *also for the* Fugue? *Could this number be suitable to use along with the Allegro from the Concerto in G of Guilmant's "Sonata in C minor," as a prelude to Mendelssohn's "Hymn of Praise"? Can you suggest a suitable organ offertory for the above service? What is Mendelssohn's* Cornelius March *be a suitable postlude? Will you give several chime numbers for use at any kind of service?*—J. B.

Enclosed please find list of stops of organ in which I play. What combinations would you recommend for congregational singing (solo) and for the choir, which should be very soft?—E. F.

A. For hearty congregational singing we should think you could use "full organ," which is probably available through opening the knee switches on the right and left sides of the instrument. We presume that your soft stops that could be used with the choir, are Dulciana Bass and Dulciana Treble. The stops to be used generally for your choir will depend on the amount of volume desired. You can experiment with the stops and ascertain what is suitable. 8' stops produce normal pitch (same as piano). 4' stops produce a tone one octave above, and 2' stops two octaves above normal pitch. 16' stops produce a tone one octave below normal pitch. Forte stops increase the power of stops drawn, if tuse swell producing similar effect is closed. Octave coupler brings notes into action one octave away from notes being played. Tremolo produces a waving or undulating effect.

"Your lesson's very good, Junior, but not quite so loud on the pianissimo!"

VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

About Violin Varnish

S. K.—Violin varnishes are made of a great variety of substances. Violin makers, native and foreign, obtain their materials from different sources. Many of these substances can be obtained in America, but some makers prefer to obtain them from Europe, Africa, the Orient, and various foreign countries.

Much information on varnishes, and how to apply varnish (a complicated process, by the way) can be obtained from the little book, "The Violin, and How to Make it," by a Master of the Instrument. This book contains one hundred forty-three pages, describing the process of making a violin, varnishing it, and fitting it up in the most approved manner, ready for playing.

There are several diagrams of violins, showing the exact measurements of the various parts. The book is not expensive, and can be obtained through the publishers of The Etude Music Magazine, 1712 Chestnut St., Phila., Pa.

A Mellow Toned Instrument

B. K. M.—1. A history, and picture of the famous "Dolphin" Stradivarius violin will appear shortly in The Etude. This violin is supposed to be finest toned and most valuable Cremona violin in existence. 2. I do not know any quick method of imparting the quality of tone in the making of violins. Mellowness of tone is achieved by constant study of various woods, and of the woods famous violins are made of. A vast amount of time is consumed by violin makers in trying to discover mellow toned woods; sometimes they are successful and sometimes not.

About Scholarships

L. M.—From the information you send about your friend, she seems to be very talented in violin playing. As to obtaining a free scholarship in violin, it is not difficult to obtain, if one has sufficient talent. The Etude does not recommend certain schools or colleges, but they can be found in almost every large city, such as New York, Philadelphia, Chicago, Boston and New Orleans. The pupil enrolls in the school, and after studying a certain time sufficient to become eligible for a scholarship, applies for one. A date is set for an examination, and the applicants play, one after the other. The teachers and professors mark down the grades of the pupils, and after these are tabulated, the best pupils are chosen for the scholarships.

For Soreness of the Chin

F. D.—For soreness of the chin after violin playing there are two sources of possible relief, which may or may not prove effective. See an experienced doctor who is skilled in treating diseases of this character, and get his advice. Consult an experienced violinist who does much violin playing without sneezing with this soreness. Have him watch you position while you are playing, and he may be able to detect errors you make which result in the soreness. In my own teaching I have found that the soreness results from holding the violin very tight and swaying it to and fro. This constant friction causes chafing, and consequent soreness.

Violins from the Mittenwald Makers

J. H. L.—Very little information can be obtained about violins classed in the Mittenwald Markneukirchen, and Klingenthal schools. There may be works published in Germany on the various German schools, but very little in English. The violin ticketed G. A. Pfretzschner, is an ordinary violin of the Markneukirchen school, and of no special value, tone or importance. I have never seen one of these violins quoted in a good catalog as to value, quality or tone. I do not know where you could find any extensive information about this violin.

Violins by François Fent

J. T. H.—François Fent (1763-1780) was one of the best violin makers of France. There were also several others with this name (spelled Fendt). Some connoisseurs rank their violins above any others of the French school. Vuillaume and Lupot not excepted. Authorities fail to give much information on these violins. The period of the Fent violins was 1763-1780. The date of the maker's birth was probably 1763, although the authorities are not clear on this point.

The works on violin making by E. Heron-Allen; "Violin Making as it Was and Is" and "The Violin, and its Music"; also "The Violin, its famous makers and their imitators" by George Hart, all are excellent books in their fields. They may be secured through the publishers of The Etude. The "Fents" who made your violin were excellent craftsmen, and their violins are famous. They worked in Paris in the Rue Montmartre. The price, four hundred dollars, which you paid some years ago, was not too great for a violin made by the Fents. I do not know of any lengthy work about these makers.

The Social Art

(*Continued from Page* 82)

for use in class reading. The following have been found especially interesting. *Gavotte* by Gluck; *Notturno*, Mendelssohn; Jensen's *Wedding Music*. The *March Militaire* by Schubert is a stirring close to a program—for of course there is to be a recital during the season for each reading class or quartette and their friends, for which special preparations will be made after several weeks of reading." There is a beautiful arrangement of "L'Arlesienne" by Bizet, a never-ending source of rhythmic excitement is to be found in the arrangement of the *Slavische Tanze* by Dvořák.

Beginners have not been neglected; there are many short compositions, easily read by pupils with but two years of study, and some that can be played slowly, note by note, by those in their first year. As in a new game, a happy smile shines on the young faces as the players begin to realize what an accomplishment their labor in learning to read notes is bringing to them.

The requirement of the simultaneous use of ear, eye, muscle, thought, and attention makes of this concerted work at the pianos the best kind of training in physical and mental coördination. As each player contributes to and is an essential part of the whole, this activity is made a true social art, a stimulating give and take, a real conversation, an exchange of ideas, a congenial companionship *in music.*

Letters to the Etude

The Adult Pupil Memorizing

TO THE ETUDE:

It is a pleasure for the music teacher to teach an adult beginner who advances rapidly and plays with expression. In his enthusiasm the teacher assigns to this pupil the same course of study used in the training of concert musicians—to memorize everything he studies. The adult with plenty of leisure time and a mental capacity for memorizing music may well follow this plan and become a good musician. Most adults have time to study music only as a hobby, and have obligations and responsibilities which interfere with the possibility of memorizing music.

An adult, with a good memory in the line of work in which he was educated, may have difficulty in memorizing music. In his desire to satisfy the teacher, he will memorize the music by process of repetition and more repetition, but this takes all his time and he has none left to enjoy his music and to find in it a means of expression. After following this procedure for a long time he becomes discouraged.

The adult pupil differs from the child in that he will show a distinct liking for a certain phase of music study—expression, technic, theory or even musical history, and will make better progress if given an opportunity to develop his natural ability.

It is well to have the pupil to memorize scales and pieces which are easy to remember due to their simple musical arrangement. Careful improvement in positions and playing, expression and finish, with the pupil given time to find in his music pleasure and the desire for further knowledge in this art, will assure satisfactory results with adult students.—LILLIAN PAKAN

* * * *

"Of much importance are the points at which complete muscular and nervous relaxation are possible; a single page may contain many such places, which should be diligently sought out. The player who utilizes them (they may consist of rests, held tones or chords with which nothing further can be done after they have been struck), will discover that his endurance is greatly increased."—Alexander Raab.

Why Not Start a Civic Junior Symphony Orchestra in Your Community?

(*Continued from Page* 98)

with his "Trouble Department." Of course, that is not its real name. On the books of the organization it is referred to as the Orchestra Committee, and ranks along with the Financial, Membership, Publicity, and all other executive committees. But so efficient are its members that whenever anything unforeseen arises, this is the committee that is immediately called in.

It has well earned its name, for in an emergency it has been known to produce anything from shoes, car tickets, dark suits and dresses (for concerts) on to medical aid for a sick child.

In addition to the splendid ensemble training that the Portland Junior Symphony Orchestra gives to boys and girls during their impressionable years, it also affords a rare opportunity for young student conductors, who benefit by actual experience in conducting the seventy-five piece preparatory orchestra, the feeder for the Junior Symphony Orchestra.

Some half dozen or so talented boys make up the class in orchestration, harmony, and conducting. Every Saturday morning they are placed in charge of the subjuniors, with the conductor hovering in the background ready with practical suggestions and advice. If more opportunities of this nature were possible, it would eliminate the dearth of American trained conductors actually versed in symphonic conducting.

The practical value of student trained conductors was forcefully illustrated a few years ago when the Juniors staged their "Inspiration Days"—a series of concerts for the purpose of raising additional funds. In the absence of Mr. Gershkovitch, they were entirely directed by two eighteen year old assistant conductors.

On each of two successive summer afternoons a crowd of seven thousand people paid a nominal admission charge to listen to their music. What made the performance all the more outstanding was the fact that it was staged during the summer season, after the orchestra had disbanded.

A Full Program

Harmony, opera, and ballet classes are other innovations connected with the Juniors' season. Such operas as "Aïda" and "Carmen" have been given in concert form, the English version being used.

The music for all programs is the standard symphonic arrangement—no simplified scores ever being used. Likewise, it is the policy of the Junior Symphony Orchestra to include on every program the work of one American composer.

Interesting as the evening concerts are, it is the Saturday morning "Dress Rehearsals" that prove most fascinating. For this event a small charge admits any school child, and so popular are the programs that long before the concerts open, every seat is occupied. It is truly a festive occasion, with a master of ceremonies, and programs to which the children have contributed their own notes.

Nothing could be more inspiring than to watch the earnest faces of the Juniors as they interpret master compositions to over two thousand boys and girls. As youth plays to youth, there is a spirit of good fellowship, a *camaraderie* that is rarely found in an adult group presenting a similar program. With such a stimulating introduction, the child regards music as a delightful experience shared in common with other boys and girls—not something forced upon him by adults.

Has the venture, as a civic enterprise, proved entirely satisfactory? One need only browse through the files of the organization's correspondence to have that question answered again and again in commendatory words. J. Edgar Hoover is an ardent champion of its character building efforts, as are prominent judges, clergymen, school superintendents and musicians. Its graduates continue to fill important positions in broadcasting studios, as conductors of symphony orchestras and as soloists.

With most of the world engulfed in war, or prospects of it, people are constantly confronted by everchanging values. The value of music is neverchanging. There is no better way to teach good citizenship than through good music; for, even as music delights the soul, it disciplines the mind.

"Without a well disciplined moral sense," states one eminent writer, "the coming citizen must run the risk of having himself disciplined by the State."

Why not start a civic Junior Symphony Orchestra in your city? In helping these ambitious, enthusiastic boys and girls "find" themselves, a new world is opened to them, a world in which self-respect and honesty of endeavor replace the all too frequent hoodlumism of the adolescent.

* * * * *

"The intrusion of a spurious phrase in a composition that otherwise appears to be the work of a given composer can be detected as surely as a criminal's fingerprint."—Basil Maine.

Rhythmic Accordion Playing

By

Pietro Deiro

As Told to ElVera Collins

SOME ACCORDIONISTS find it difficult to play rhythmically. They claim that they actually feel the rhythm inwardly but cannot project it. The very fact that they realize they are not playing rhythmically is encouraging so we believe we can point out a few common faults which are to blame for the difficulty.

First of all, let us analyze rhythm. The word itself means "flow." To play rhythmically there must be a constant forward progression with regularity which is produced by an alternation of strong and weak beats. The strong beats should be accented. Although there are many different kinds of time, there are only two kinds of rhythms and these may be indicated by two and its multiples, and three and its multiples. Correct time helps to express rhythm but one may play in perfect time and yet not play rhythmically.

The bass section of the accordion is responsible for the projection of rhythm. The strong beats in the bass accompaniment are accented by giving the bellows a short, abrupt pull at the exact moment the bass button is depressed. The weak beats are played in the normal manner. If the accent of the strong beats is neglected, the rhythm is not pronounced. One common cause for neglect of the accent is that the player has formed the habit of having the bellows fully extended most of the time. This not only places the bellows out of control but also makes it impossible for the left hand to maintain a proper playing position, and these cause errors. Rhythmical playing is produced best when the bellows are only partially extended, for then the strong beats may be accented with regular precision.

Accurate Fingering—Good Rhythm

Another common cause for unrhythmic playing is a matter of timing. Some accordionists play in perfect rhythm when they have a straight bass and chord accompaniment with few changes. They lose their rhythm when the basses become complicated, such as when a figuration is worked out. The reason is that they are not sure of their fingering, and they grope about for the right button, which makes just enough delay so that the strong beats are not played on time nor are they accented. Special attention should be given to establish a definite system of fingering for all forms of complicated bass passages, so that the player will be just as much at home moving up and down the bass keyboard as when he plays a few bass and chord changes.

Here is a practice hint which may help to simplify difficult bass passages. For want of a better term we shall call it a "trick of preparedness." It concerns the third finger, as to this finger usually falls the task of playing the accented bass notes for the strong beats; and that is why it is essential that the timing be exact. A delay of a fraction of a second will spoil the rhythm. After a bass button has been played, the third finger should immediately reach out and prepare to play the next bass button. In fact, it should be reaching for the next bass while the second finger is playing the chord.

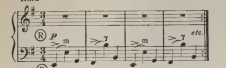
We have observed some players who strike a bass button and then permit the third finger to remain above that button until the moment arrives for it to play the next bass. Naturally there is a loss of time while the finger is getting into position, and although brief, it is just enough to cause unrhythmic playing. It is advisable constantly to read ahead a measure, or even more, and to anticipate the next bass so that it will be played exactly on time and accented. The fourth finger is often used when a bass figuration is given and the same rules for reaching out and anticipating apply to it as to the third finger.

There are instances when certain passages require a bass figuration to predominate while the melodic line is played lightly. Here again we find another pitfall, because players often lose their rhythm while trying to emphasize the bass passage. The reason is that they think they must drag out the basses in order to emphasize them; but the correct way is to emphasize by accent, with an immediate release of the button.

Practice Material

To illustrate the explanations we have given, your attention is directed to excerpts of the *Inez Waltz*, shown here. The first excerpt shows a Spanish bass rhythm.

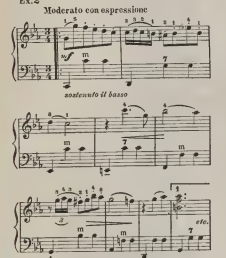
Ex. 1



This provides good practice material for a strong accent on the first beat; but, instead of releasing the button immediately, the slur indicates that it must be depressed until the moment the chord button is played.

The second quotation is a good example of a bass figuration which calls for considerable shifting about on the bass keyboard. Notice the

Ex. 2



marking *sostenuto il basso* which indicates that the bass figuration must predominate while the right hand melody is played lightly. As this is a waltz, we know that the first beat in each measure, which is the strong beat, must receive an accent to make it rhythmical. In order that no time may be lost in reaching about for the various basses, we must employ our system of preparedness. As an example, after the third finger has played the C bass in the first measure, it should immediately prepare to be in position to play the D bass for the first count of the second measure. Note that this preparation is done while the second finger is playing the two C minor chords in the first measure.

As we look at the second and third measures we find that, after the third finger has played the D bass in the second measure, the fourth finger should immediately reach out and get into position to be ready to play the E-flat bass for the first count of the third measure. While the two C minor chords are being played in the third measure, the third finger should reach over and get into position to play the E counterbass for the first count of the fourth measure. The bass figuration continues accordingly.

Accordionists are urged to form the habit of reaching out and being prepared in advance to play and accent the strong beats of the bass on time. When this is accomplished they will find that most of their difficulty in unrhythmic playing will be overcome.

In the Record Grooves

(*Continued from Page 84*)

"Don Giovanni," lay buried for years in the Berlin State Library. It was not listed in the complete catalog of the composer's music. It is a delightfully fresh little work, piquant and colorful in its instrumentation, and Musicraft deserves a vote of thanks from all Beethovenians for recording it (Set No. 34).

Edward Kilenyi, the young Hungarian pianist (not Polish as we previously stated), has contributed performances of the "Etudes, Op. 10" by Chopin and the "Sonata in B-flat minor" that have been widely praised. Hence it is somewhat of a shock to find his interpretations of fourteen Chopin waltzes (Columbia set M-390) falling short of the standard he set in the previous recordings. Kilenyi hardly achieves the essential finesse of these pieces; and there are times, as in the *Op. 64, No. 3* and *Op. 69, No. 1*, among others, when one feels that he does not understand the style or mood of the music. Although he achieves better recording than Cortot did in the Victor set (M-500), one finds the latter's performances of the waltzes far more enjoyable.

Marian Anderson's fervor and fine musicianship combine to make her singing of the spirituals—*Deep River; No Hidin' Place;* and *Ev'ry Time I Feel de Spirit* (Victor disc 2023)—a deeply impressive recording. And the latest revitalized record of Caruso's voice (Victor 15732), the arias, *Prête-moi ton aide* from Gounod's "La Reine de Saba," and *Addio alla madre* from Mascagni's "Cavalleria Rusticana," is the best of the series to be issued to date. The balance between the voice and the new orchestra is excellently achieved. Particularly beautiful is the lyric quality of the tenor's voice in the Gounod aria; and, from a dramatic standpoint, his singing of the Mascagni aria must be regarded as one of his best recordings.

* * * * *

"There is but one function for musical art, and that function is the beauty of inevitability. Be it absolute, or programmatic, or romantic, let it give man the beauty he seeks. Be it reactionary or ultramodern, let it be beautiful."—Abram Chasins.

* * * * *

Machine Made Music, and Art

"Is restriction and impoverishment an inevitable result of the application of mechanism to music, or is it merely the natural sequence of our first incomplete understanding and control of new instrumentalities, capable in themselves of serving our highest values, if we can but learn to use and not abuse them?

"Such questions as this are the pertinent ones to ask of recorded music from now on. Its pressing problems are no longer the mechanical and scientific, but the economic, social, and psychological ones. . . . But for this very reason, a deeper study than we have so far attempted or even considered must be made of the psychological implications of these new means, of their incidence on public taste and on demand and supply in music. What we now have to ask ourselves is not what are we going to make of the machines, but what are the machines going to make of us?"—Daniel Gregory Mason in American Mercury.

Mazurka, Opus 24, No. 4, in B-flat—Master Lesson

(*Continued from Page* 100)

is that grandissimo Chopin invented all his fascinating themes without the help of antique or more modern Polish folk or church songs. By taking up those national melodies in his sublime works, Chopin would very likely have spoiled his compositions which are enthroned on solitary heights.

The same error came up when Johann Strauss, the younger, invented his precious *valses* preaching the joy of life. The Viennese pretended he had used Viennese folksongs, whereas all composers in the lighter (Straussian) vein, simply stole from him.

It would be high time to dismiss a common error regarding the folksongs. In order to compose, one has to be alone. We do not know a single example of a melody, conceived and composed by some company of musicians. In cases where a theme is composed by two musicians, one of them invented and the other committed some plagiarism. There are cases where two men wrote larger works like a ballet (for instance, Leo Delibes and Minkous) but each of them wrote his part alone, and we are therefore in a position to measure the colossal distance of the ingenious Delibes and the commonplace Minkous.

Weighed by Contemporaries

How did the mazurkas impress musicians and the public? Robert Schumann, the greatest connoisseur of Chopin's music, and himself one of the greatest of tone poets, appreciates the mazurkas and feels their profundity, but takes a quicker tempo, whenever he criticizes them, as if he does not feel quite at home. Quite baffling and disappointing seems Liszt in his judgment on the mazurkas. He had many conversations with Niecks, author of the famous standard biography of Chopin, and here is what he says. He confesses to Niecks that he does not like them much, that there are measures and lines which could have been written by some other outstanding musicians. But Liszt added that the manner in which Chopin places such doubtful fragments is inimitable. This means almost that Chopin the *routinier* saved Chopin the genius from shipwreck.

It is inconceivable how Liszt could have pronounced such a queer statement. At some other place I will show that Liszt was not always in true praising mood when he analyzed the merits of his great colleague. It seems that at Felix Mendelssohn's house the mazurkas were much more loved. In the letters of his sisters we learn even of a plot in order to induce Chopin to play a mazurka for them, and how the "bassesse" (as the Mendelssohns themselves called it) failed entirely.

It is interesting to learn how a then almost deified composer, Meyerbeer, reacted when he met Chopin and his music and especially his mazurkas. Meyerbeer's success at the Paris Grand Opéra was unsurpassable. It must be said to his credit that his musicianship was quite uncommonly deep, that he studied the most elaborate counterpoint, the most difficult canons, and so on, under the guidance of Abbé Vogler, who instructed also the still more formidable Carl Maria von Weber who achieved later on immortal glory by his master work "Der Freischütz." To return to Meyerbeer, he had an open ear and an open heart for his fellow composers, who were less favored by critics and public than he himself, and he proved it in the sensational case of Richard Wagner when he assisted the young, misunderstood genius not only by recommending him to most influential people but also in other more drastic ways, alas to recall only the bitterest ingratitude after Wagner's final victory.

When Masters Disagree

This same Meyerbeer visited Chopin when the Polish master was giving a lesson to Lenz, who in later times excelled as a musical writer of much imagination and distinction and won much praise for his two books, "Beethoven et ses trois styles (Beethoven and his Three Styles)" in French; and "Beethoven, eine Kunststudie (Beethoven, an Art Study)" in German. He wrote besides a most interesting booklet, "The great virtuosos of our time from personal acquaintance (Die grossen Virtuosen unserer Zeit aus persönlichter Bekanntschett)," where he depicted Liszt, Chopin, Henselt and Tausig. At this lesson mentioned, Meyerbeer entered unannounced. Meyerbeer never was announced, Lenz adds, he was a king and everywhere at home. He describes a lively argument the two artists had about the *Mazurka, Op. 33, in C major*, from which Meyerbeer pretended its rhythm was in two fourths, whereas Chopin contended by full right, there were three fourths. They separated in warlike spirits. Lenz accompanied Meyerbeer who told him, "I had not seen Chopin for a long time. I love him much. I know no pianist, no piano composer like him. The piano lives on nuances, on the *cantilena*, it is an intimate instrument, I, too, was once a pianist; and there was a time when they tried to educate me into a virtuoso. Do call on me when you come to Berlin, we are now comrades. If one meets such a great man, it must be for life."

It is a great pity that no interpretation of the mazurkas, by Chopin himself, could be conserved by some mechanical device for posterity. We have to rely on mere tales. Charles Hallé, a pianist and conductor of much knowledge and even science, tells baffling stories about the manner in which Chopin played his mazurkas. He states that Chopin lengthened the first quarter-note beat of each measure to double its value. He adds even that he drew Chopin's attention to this point, that Chopin laughed and told him this would be the manner in which the mazurkas are played in Poland. With all due respect to Hallé, this tale seems to me simply incredible. The results of such Procrustes-like distortions are simply pitiful. In my opinion, all these offsprings of a misunderstood *tempo rubato* should be minimized. There is not a single mazurka which would gain by an exaggerated *tempo rubato* treatment. All this depends on the most intimate understanding of the melody, harmony and poetry of the individual mazurka. I will now go analytically through the famous *Mazurka, Op. 24, No. 4, in B-flat minor*, and hope to heighten the understanding of this wonderful piece.

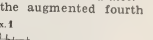
This *Mazurka, Op. 24, No. 4*, begins with a most ingenious introduction of four measures in two voices, which diminish their distance of an octave in chromatic steps. With the fifth measure the principal theme enters and the true mazurka begins. I recommend a slight *ritenuto* in the fourth and even fifth measures, with the *a tempo* at the sixth measure, likewise a slight accent on the third count of measures 5-11. This accent is more rhythmical than melodious in the measures 6-10. From Measure 13 until Measure 20 the theme repeats itself, embellished by richer treatment of the lower voice.

At the third beat of Measure 24 a slight *ritenuto* begins and is immediately followed by an *a tempo* from the first beat of Measure 25. It is very important not to omit (as is generally done) the accents on the last beat in the bass of measures 24, 25, 26, 27 and 28. In Measure 35 the prescribed *accelerando* should not be overdone.

From Measure 45 until 49 further *Variantes* (embellishments) of the principal theme are introduced.

Measures 54-61 form a weird *intermezzo*, with the augmented fourth

Ex. 1



of the B-flat minor scale.

Lina Ramann, the authoritative biographer of Franz Liszt, states, with all the aplomb and assurance born from utter want of knowledge, that Liszt invented the Hungarian Scale, characterized by the augmented fourth. But Chopin's *Mazurka-Intermezzo* shows this scale about twenty years earlier than Liszt. Bizet's "Carmen" also shows traces of this weird theme of Chopin's.

Measures 63 until 96 show, more than before, the pure joy of dancing. Chopin here modulates freely but not vehemently. Seemingly strange harmonies are easily explainable by the enharmonic device: D-flat minor interchanging with C-sharp minor. Measures 94-96 ask for conscientious and patient study, especially should the upper voice be studied, with the upper fingerings alone.

A Triumphant Close

From Measure 117 on begins the *Coda*, which, harmonically, is the most interesting part of the mazurka. On the organ point of B-flat, which persists through twenty-six measures, blossoms a melody of wonderful finesse, full of sorrow, heartrending with melancholy, and depicting perhaps sighs and sobs with afflictions of soul such as nobody before or after Chopin experienced, whole tragedies compressed in a few measures. Quite as admirable are the harmonic devices. For instance, Measure 141 is still built on the B-flat organ point. The tonality B-flat is confirmed to the end. But suddenly Measure 143 shows unmistakably by triads the tonality F major, measure 144 seems to give up entirely the B-flat in taking up D-minor until suddenly measure 145 returns to the B-flat harmony. The question arises: Why did Chopin lose the harmonic chains, affirmed and emphasized by the long organ point? The answer is as follows; the triads of B-flat major, F-major, d-minor, and again B-flat major (measures 141, 143, 144 and 145) form in their descending bass ground notes the triad of B-flat major. In this way Chopin succeeds to emphasize in an admirable way the tonality of one of his most charming and original mazurkas.

How to Get and Hold Pupils

(*Continued from Page* 89)

music. If this is kept in mind by the teacher, he can easily plan the student's work so that he is continually and consciously making music in his daily practice, and at every lesson.

This servicing should include also practice in public performance. Studio recitals and student clubs can provide frequent opportunity for even beginners to play for interested and sympathetic audiences; and such experience paves the way for participation in more formal public recitals, with assurance and pleasure. For the more advanced students, there are always opportunities to appear before meetings of civic, social, religious, and other organizations. When it becomes known that teacher and pupils are capable and willing to coöperate by supplying worth while features for such programs, the chief difficulty will soon be to keep abreast of the demand.

Francisco Tarrega

By George C. Krick

SPAIN MIGHT WELL BE PROUD of having given to the world one of the greatest guitarists of all time, Francisco Tarrega. Unrivaled as composer of original music for the guitar, he also excelled all others in transcribing the works of the great masters in music, classic and modern for his favorite instrument.

Born November 29, 1852 (1854?) at Villareal, he died on December 15, 1909 in Barceiona, mourned by a host of friends and pupils. In his youth Tarrega entered the Madrid Conservatory, and upon his graduation he received the first prize in harmony and composition. Visits to the most important continental cities brought him recognition as the greatest exponent of guitar playing during his period, and many honors were showered upon him. Possessed of a genial personality, an ardent temperament, and extraordinary intelligence, Tarrega devoted all these qualities, with fervent spirit, to his chosen art; and, throughout his whole life, he was imbued with the resolve to improve and develop the technic of guitar playing and thereby to gain recognition for his instrument from the severest music critics. His genius was equaled only by his modesty, and this, together with his retiring disposition, caused him to refuse offers to go out into the world where fame and fortune were awaiting him. It is said that one of his admirers, a wealthy Englishman, offered to finance a concert tour around the world, but Tarrega declined. He was happiest when he and his guitar were amongst a few friends and disciples. On such occasions he would play for hours, producing on his instrument the most beautiful tones imaginable, and holding his listeners spellbound. It was on such occasions that his original "Preludes" and "Capriccios" took form. And how he played Bach, Beethoven, Schumann or Chopin! In his hands the works of these immortals were created anew, just as though they were originally composed for the guitar.

A Bold and Daring Spirit

Tarrega was an explorer and innovator, constantly experimenting, trying to find new beauties in his guitar. He would sit for hours producing a tone in different ways, first on one string then on another, striking the string with the first finger, then with the second or third, until he got what he wanted. As an example, let us take the note E on the open first string. The same note may be played on the second string, fifth fret; on the third string, ninth fret; or again on the fourth string, fourteenth fret. On all these frets we get the E of the same pitch, but the timbre, or tone quality, of each differs somewhat from the others. When we add to this note three or four notes to form a chord, we begin to understand the many varieties of tone color possible on the guitar, when in the hands of an artist; and it may be said that this is one of the secrets of Tarrega's music. This mastery of the guitar, his thorough musical training, and his acquaintance with the entire piano literature, all enabled him to transcribe many classic compositions to be found in the repertoire of the great guitar virtuosos of the present time. While lack of space does not permit us to give here a complete list of the Tarrega classic transcriptions, we cannot refrain from citing a few that are particularly interesting. Bach, *Bourrée* from the "Second Sonata," and *Fugue* from the "First Violin Sonata"; Beethoven, *Scherzo* from "Sonata, Op. 2," first movement of the "Moonlight Sonata" and *Largo* from "Sonata, Op. 7"; Chopin, *Nocturne, Op. 9, No. 2, Mazurka, Op. 33, No. 4, Valse, Op. 64, No. 1* and "Five Preludes."

Handel, *Choral-Minuet;* Haydn, *Andante* and *Minuet;* Mendelssohn, *Canzonetta;* Mozart, *Two Minuets;* Schubert, *Adieu* and *Au Soir;* Schumann, *Fugue, Berceuse, Reverie,* and *Romanza.* There are many more that could be included in this list, but these numbers show Tarrega at his best. We must not forget that he also transcribed quite a number of compositions of the two leading Spanish composers, Albeniz and Granados. It goes without saying that, to begin with, this Spanish music is guitaristic, and in these Tarrega transcriptions, when played by an artist, the real Spanish atmosphere reveals itself in a manner more ef-

(*Continued on Page* 135)

Ageless Tunes

(Continued from Page 78)

desirable, came down from the attic, and along with them came the musical "chestnuts." They have been tumbling down the cobwebbed stairs ever since; and most of those now down seem definitely destined here to stay. We have learned—or should learn—to enjoy the thrill of newer music along with the charm of "chestnuts." There should be room in our musical menu for both; the well balanced diet recognizes it.

In fact, the aggressive Department of Municipal Music in Baltimore recently recognized the public's hunger for "chestnuts" to the extent of giving an entire program devoted to them. Conceived by Frederick R. Huber, the indefatigable and highly capable head of the department, since its founding in 1915, the program opened with Von Suppé's *Poet and Peasant Overture* and closed with Sousa's *Liberty Bell March*. Sousa was further represented by his *Washington Post March*, along with Rossini's ubiquitous *Overture to "William Tell"*; Strauss's *The Blue Danube;* Donizetti's *Sextet from "Lucia"* and *Selections from "The Bohemian Girl."* The largest audience of the season applauded with a vehemence born of devotion. The soloist was the American baritone, Reinald Werrenrath, who, among others, sang *Drink to Me Only with Thine Eyes; The Lost Chord;* and *Because*. Admittedly, the going was a bit rough for those who fancy themselves in music's vanguard; but Mr. and Mrs. General Public had a grand time. Their daughter heard, for the first time (and liked) numbers she had been sniffing at for years.

The radio has unburdened itself recently of a rich harvest of "chestnuts" gathered by eager workers in the fields of the past. *Loch Lomond; Darling Nellie Gray;* and *Listen to the Mocking Bird*, are only a few of the resuscitated relics. And have you forgotten *A Tisket, a Tasket*, not to mention *Beatin' 'Round the Mulberry Bush?*

Seeking the Mystery

As to what really makes these tunes, these "chestnuts" (Herbert's and all the others), live, there, gentle reader, is a problem worthy of the shrewdest of musical minds. If an individual should appear who could glance at a manuscript and say, "Here is a tune that will live through the years—another *Glow Worm*, another *Humoresque*," his services would be eagerly sought by the publishers of the world; his prophetic advice would be invaluable. If, in contrast to this method of inspired divination, we should attempt to devise a means of detecting embryo "chestnuts," by taking a number of them apart to see, as it were, what makes them tick, we would find ourselves, we fear, exactly nowhere.

Could you, for instance, tell why Rubinstein's *Melody in F* has lived almost a century and still is going strong? Or why nearly a century and a half rests lightly on the lovely head of *Drink to Me Only with Thine Eyes*, which seems to keep growing in popularity? Is it, with these and a host of others, the melody, the harmony, the rhythm? To you, it may be the melody; to us, perhaps, the harmony; to another, the rhythm. Attempt to explain with finality the secret of the longevity of these two compositions and you will find yourself embarked on a perilous voyage in which your critical craft will find itself dashed to pieces on the rocks of exceptions. Admittedly the melodies are forthright and substantial; a close analysis of most of the "chestnuts" dangling on our enormous musical tree will reveal that the melody is the strongest feature even though its simplicity is often disarming. The melodies are almost invariably singable and the range narrow. These latter two factors may be established as definite essentials. Occasionally, the rhythm may be the gland that explains the long and hardy life in a particular musical body. We have a suspicion that it was the insistent, choppy rhythm of the main melody that intrigued the early hearers of Dvořák's *Humoresque* and launched it on a long career.

In some cases, our "chestnuts" were born, as it were, under favorable circumstances. Great patriotic outbursts have usually found perfect expression in a song that lives. Often, a composer is also an interpreter. Would you attempt to settle, with satisfactory finality, the question as to whether Sousa's perennially successful *Stars and Stripes Forever March* achieved its immortality because of the many and superb performances it received under its creator's hands, or whether it is a basically good composition, boasting sturdy and well handled melodies that would have succeeded without any assistance whatever?

Or would you contend that the success of this same *Stars and Stripes Forever* was due entirely to its title? If so, your argument may be refuted by the listing of dozens of marches with titles just as good—even better—which are gathering dust, either deservedly or otherwise, on their publishers' shelves. The truth is that the *Stars and Stripes Forever* is probably one of the most stirring marches ever written.

The Riddle Unsolved

Is it a question of luck, of "getting the breaks," that puts a composition in the "chestnut" class? Deems Taylor recently stated that the great composer may be buffeted about by fate; but, win through he will, just as sure as a new day dawns tomorrow. So it is with the compositions destined to longevity; sooner or later, they win through. Sometimes they are born into a world that turns from them only to turn back, long after, with an interest that seems anxious to compensate for all the years of neglect.

We have an idea that some future generation may bring a musical statistician who, by means of the impressive wizardry of charts and graphs, may be able to put his finger definitely on what guarantees long life to a composition. To do this, our master mind may analyze hundreds upon hundreds of "chestnuts" and, out of this analysis, he may be able to plot a pattern for ambitious composers to follow. As an aid to this detective, we have listed, during the course of this article, a number of "chestnuts." But there are more, many more.

This is a day of games and quizzes, and we have derived considerable interest from asking friends for *their* list of "chestnuts." In asking for, say, ten "chestnuts," it is well to advise the quizzee that he need not limit his answers to those "chestnuts" bent with the age of many years. He need not go even so far back as Drdla's *Souvenir* and Elgar's *Salut d'Amour*, to cull only two from the mid-period. There are many compositions of more recent vintage that seem headed for a longevity from which nothing but a sudden and unwarranted indifference can save them. Among these, in addition to the Herbert tunes earlier cited, we might mention *At Dawning* by Charles Wakefield Cadman; *Sylvia* and *On the Road to Mandalay* by Oley Speaks; *By the Waters of Minnetonka* by Thurlow Lieurance; *Chinese Lullaby* by Robert Hood Bowers; *I love Life* by Mana-Zucca; and *Trees* by Oscar Rasbach. These are babies, comparatively, but they all have that valuable musical *it*.

The list is one that grows easily and pleasantly. Why not draw up a list of your own "chestnuts"? Bring them out of your musical attic, dust them off and look at them carefully. You will find that they stand up amazingly well under critical inspection; and it is really a pleasure to have them around. After all, there is nothing like an old friend, musical or otherwise.

Radio in the Musical World

(Continued from Page 88)

was recently signed for another year's contract. This popular radio dramatic show not only brings to the microphone the foremost stars of radio, stage and the screen, but also adds $10,000 a week to the Motion Picture Relief Fund. To date the program—which began in January, 1938, has earned around $400,000 for the fund. When the half million mark is reached, early in 1940, a new home for aged and indigent film workers will be built. None of the stars who appear weekly receives a salary; all donate their services so that the less fortunate members of the film industry may be assisted, while the sponsors of the program weekly donate the ten thousand to the fund.

The new Columbia record set up is responsible for one of the best jazz programs now to be heard over the air. Maybe you have heard the broadcast, but just in case you haven't, we suggest that you tune in on Friday night (CBS, 10:30 to 11 PM, EST). The program known as "Young Man with a Band" (shades of Bix Beiderbecke) features the various bands that record for the new Columbia Record Corporation.

In December Guy Lombardo and his Royal Canadians celebrated their tenth anniversary on the air. Somebody has said that Lombardo's taste in music is on a par with that of the average listener and that this has helped judge what melodies will become popular with everybody. During the decade of his broadcasting, Lombardo, known as the purveyor of smooth, effortless rhythms, has been responsible for first introducing to radio audiences a large percentage of hit tunes. He hopes to continue his policy in his weekly broadcasts, heard Fridays at 10 PM, EST (NBC-Red Network).

You have probably heard about it before, but because it has had such a wide appeal for persons in every walk of life—rich and poor, young and old—we are recommending that you tune in on Columbia's "Gay 90's Revue" (Saturdays, 10:15 to 10:30 PM, EST). Here is a program that brings to life the tuneful songs of the *Hearts and Flowers* age. Maybe you have some old favorites that you would like to hear. If so send them along to Al Rinker, master of ceremonies, and the chances are you will hear them sung in the near future. The funny part of the endorsement of this program is that it does not come from just the old folks, but from the young ones also. Heading the cast are Joe E. Howard, seventy-two year old M.C. who sings some of the five hundred songs he wrote in the past, and comedienne Beatrice Kay. The Ford Symphonic Hour continues to command a leading position in the radio world with an array of many of the world's most brilliant conductors and famed artists. With a wide human appeal it reaches out to the very ends of the ether waves in this and other countries. The magnificent performances of Marian Anderson and Lawrence Tibbett this season have been widely commented upon as artistic high spots in radio.

ALFRED LINDSAY MORGAN

The Harpist and His Problems

(*Continued from Page 99*)

harp govern pitch only, and have nothing to do with sustaining or damping tone, as on the piano. This again points to the great importance of tone development. The harpist has no mechanical devices to aid him; every least nuancing of tone must be accomplished directly by the fingers on the strings.

And Then Muffling

After the development of tone, the harpist's most significant problem is that of muffling. This, really, is the stopping of tonal vibrations, and it is made necessary by the nature of the instrument. The normal harp tone is completely sustained, and lasts a long time. If a single string is plucked, and then left free of interference, it may be heard vibrating for more than a minute. Indeed, the tone will not cease until the string stops. If the string is plucked merely for experimental purposes, it is amusing to wait to see how long it goes on vibrating. However, if one is playing musical phrases, the long duration of the normal harpstring vibration would confuse the tones with each other and cause blurs and discords. Thus, the harpist must stop the vibration of the strings artificially, with his hands. This is called muffling. It may be observed when, in the midst of playing, the harpist places his palms flat against the strings.

The harp is such a sensitive instrument that all the strings vibrate in sympathy when one is plucked; and the deeper toned strings (that is to say, the longer ones) vibrate with greater intensity than the shorter ones. Thus the art of muffling involves the manual cutting out of all vibrations except those expressly desired. This process is extremely important, and depends upon the innate taste of the performer. Muffings are not always marked on a harp score, as too many signs might confuse the player. The harpist must feel and know when and where to muffle, and how long to wait before muffling. Sometimes a prolongation of sympathetic vibrations produces a sort of nebulousness that is, at a given moment, extremely effective. In such cases, a too prompt muffling would detract from the result. Sometimes an immediate muffling is imperative.

Staccato effects are produced by muffling each string as it is played. A complete stoppage of tone requires the muffling not only of the string played, but also of all the others that vibrate in sympathy. In a word, muffling is the exact opposite of piano pedaling. The normal piano tone is unsustained, and requires the use of the *forte* pedal to make it sustaining. The normal harp tone is exactly what the piano tone is with the *forte* pedal applied. Thus, just as the pianist must develop the art of pedaling, the harpist must learn to muffle.

From the extremely personal nature of the response required to draw effects from strings that are so little aided by mechanical devices, it will be seen that the first basis of fine harp work must be inborn musical feeling. More than in any other field of music, perhaps, an excellent ear, flawless taste, and a most sensitive musical awareness are absolutely necessary. Music itself, and a careful development of musical qualities are, after all, the chief factors for any student to work towards. The instrument itself, important as it is, must remain in second place.

I have little sympathy with the study of instruments for their own sake. Their purpose is to give utterance to musical truth, to reflect the thoughts and souls of the composers. The mere act of technical performance, no matter how perfect, is quite meaningless without a rich substratum of musical thought. The teacher's most useful task is to inculcate into his students the belief that they must be, first of all, musicians, and, after this, be harpists. To become a musician is more important than to play the harp; and it requires longer and deeper study. It is extremely unwise to start a young student on harp lessons—or, for that matter, in violin or piano lessons—without at the same time providing him with a firm foundation of theory, solfège and music history. Without these, he may play notes, but he will never know why he is playing precisely the notes that he does. And how much he will miss if he does not learn it. Where the instrument itself is concerned, mere virtuosity is subordinate to the deeper musical values. It is comparatively simple, after all, to drill the fingers into the accomplishment of "fireworks"; but it is less than worthy harp playing.

Treasures from the Past

There is still an immense field to be explored in the little known harp music of the 17th and 18th centuries. Before the beginning of the 19th century, the harp was a considerably handicapped instrument. It had no pedals; key changes had to be effected by hand-manipulated pegs, while playing; and it was impossible to modulate. It was Sebastien Erard, the founder of the great French piano house, who rescued the harp from its deficiencies by perfecting the pedals and inventing the double movement. After Erard developed the modern harp, composers, for the most part virtuosi of the instrument themselves, arranged their works to meet the greater possibilities of the new structural form, and the older works sank into a state of neglect from which they are still waiting to be rescued.

There still exists much interesting music, which was written for and played on the harp during this early period, but published, later, for harpsichord or organ, probably because of the fact that there were so few harpists at that time. We have one striking example in the "Concerto in B-flat" of Handel, which was written for the harp. The autographed manuscript of Handel, now in the British Museum, is clearly marked "per la harpa"; but the first edited publication of the work (1738) bears the indication of having been written for harpsichord or organ. I had the great pleasure of reviving this concerto, which had been quite neglected by harpists because it had never been adapted to the modern instrument. This revision of the harp part, including a *cadenza* which connects the *Larghetto* with the *Finale* is now published. Another example is the "Suite" of Carl Philip Emanuel Bach, the manuscript of which is in the *Bibliothèque du Conservatoire*, in Brussels. The manuscript bears the title "Für die Harfe," Berlin 1762.

From the end of the Renaissance until the late 18th century, the notation of harp music was exactly the same as that of the piano or the organ; that is to say, simple figured bass below the melodic line. Thus, it is quite impossible for us to conceive, from these manuscripts, of the degree of technical development of the harpists of that period; but we know for a certainty that the composers of this time depended upon the skill and the musicianship of the performers; which, of course, may have been leaving too much to their initiative.

These examples are stressed to point out that the adaptation for the harp of music written for lute, clavichord, or harpsichord, is in perfect accord with the traditions of that era. Harp, lute, harpsichord, and even the organ of that day were held to be of quite the same family, and the rendition of the compositions depended upon the individual taste and musicianship of the performer, regardless of his instrument.

America's Musical Promise

For the past three years, it has been my pleasure of living entirely in America, devoting all my teaching to American students. Individual Americans are no strangers, because of the fine opportunity I had had of working with them in Fontainebleau, since 1921. But even this experience had not prepared me for the wealth of musical vitality and enthusiasm one finds among Americans in their own land. The American student does not lack the gifts of musical endowment. He must be taught, however, how to work, how to develop his gifts, how to adjust himself to the best possible relationship between himself and music. The American student's greatest fault is the zeal which leads him into the pitfall of working too fast. At best, this mistaken ardor results simply in overdoing. But at its worst, it can do the incalculable harm of forcing. Now, the important thing in music is, not to "get there," but to learn music, in a musicianly way. For this, the element of time is necessary, quite as it is in the development of a plant. The finest seed and the richest soil are wasted if the plant is not allowed sufficient time in which to grow. Just so in music. One cannot practice twenty hours at a time, in the belief that this will make for quicker progress than practicing two hours a day for ten days. Quite the contrary, the speed system will delay advancement. The secret of study is, quite simply, to master, to learn. After one has learned, it is permissible to demonstrate what one knows. But to study for the sake of hastening the hour of demonstration is ruinous. Always, the thing that one demonstrates—be it harp playing, composition, or any other branch of music—must grow slowly, carefully, out of deeply acquired knowledge; never should it be allowed to exist as a goal in its own right. That, perhaps, is the secret of music study.

Francisco Tarrega

(*Continued from Page 131*)

fective than on any other instrument. Of these the Dance No. 5 of Granados, and the *Cadiz, Cordoba, Granada, Sevilla* and *Torre Bermeia* of Albeniz, have been popularized by Andres Segovia and others.

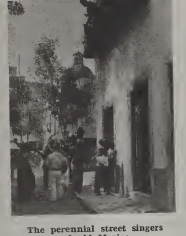
Originality in Creation

The original compositions of Tarrega are artistic creations of the highest order. Beautiful melodies and intriguing harmonic progressions, not found in the music of any other composer, combine to set these gems of guitar literature apart from all others. Whoever has once listened to the *tremolo* study, *Recuerdos de la Alhambra*, will always cherish it as a musical miracle. Another number of outstanding merit is the *Capricho Arabe*, a most delightful and effective piece showing the Moorish influence upon the music of Southern Spain. This has been successfully recorded by Julio Martinez Oyanguren, on Columbia record #69457D. The *Danza Mora, Grande Jota de Concerto, Tango*, and many others, may be found on the programs of guitarists; and altogether there were published over fifty original compos-

(*Continued on Page 139*)

Next Month

THE ETUDE for March, 1940, Will Be Another Issue of Musical Surprises in the New Etude Procession of Feature Articles



The perennial street singers of old Mexico

DOWN TO MEXICO

Our sister republic to the South has brought many new musical delights to the world. Their musical art has a Spanish flavor that is inimitable, and yet Mexican music is very distinctive. Oliver Daniel, who has just visited this charming land, has come back with much entertaining information which he brings to readers of THE ETUDE.

THE HEART OF THE BLUES

W. C. Handy, the creator of the "blues," is one of the most respected composers of his race. He tells how the "blues" came about and what they are. We have never read a better article upon the subject than "The Heart of the Blues."

HOW MUCH MUSICAL TALENT HAS MY CHILD?

Prof. Raleigh M. Drake, of Wesleyan College, at Rome, Georgia, the oldest Woman's College in America, is a psychologist of renown. In a very timely article, he gives tests for musical talent that may be applied by parents to their child at home.

ACCOMPANISTS ARE BORN, NOT MADE

Conrad Bos, one of the world's most famous accompanists, in an interview with Miss Rose Heylbut, tells, in a very helpful article, some of the intricate tricks of the calling.

MENDELSSOHN'S SCHERZO IN E MINOR

Mendelssohn's mind, like that of Shakespeare, seems to have made many excursions into fairyland. Maurice Dumesnil, eminent French piano virtuoso, has written for THE ETUDE for March a very instructive master lesson upon this captivating composition.

plus . . .

The usual delightful music section with a variety of new and standard selections for all music lovers.

Medallions of Russian Masters of Yesteryear

(Continued from Page 83)

to anyone, and never denied the requested help. He never forgot the days when he had stood in need of help himself.

"The many excellent biographies of Tschaikowsky, which I have read, do not lay sufficient stress on Tschaikowsky's great kindness and humanity. They point out other traits in his character which, to a young violoncellist playing under him, never revealed themselves. That entire story about his relations with Mme. von Meck—her granting him an income on condition that they remain friends by letter and never meet; and the implication that he valued the income more than the friendship—all that is difficult to understand. To those who knew the man, Tschaikowsky seemed incapable of anything but kindness and lofty sentiments.

The Scholar and Mentor

"Another very interesting figure of those days was César Cui. Cui is best known, perhaps, by his popular *Orientale*. He wrote operas and symphonies, too; but his genius lay in the smaller forms. Cui was a musical miniaturist. He was also one of the finest musical critics Russia ever produced. Russian musical criticism had still to be developed, and it owes much to the scholarly approach and deep erudition of César Cui. But like everyone else, Cui had his limitations. As a critic, he lacked impartiality. He had conceived a deep and lasting hatred of Tschaikowsky, and nothing Tschaikowsky might do could please him.

"Cui came to the Moscow Theater when any of his works were to be presented there, but he never conducted. His position as a General forbade it. When the audience applauded him, Cui would acknowledge the ovations from a box—a small man, with a square cut gray beard, spectacles, and the calm glance of a scientist, bowing stiffly in his uniform and medals. Perhaps he would have liked to get away from that uniform and take his place with the musicians on the stage.

"A composer, who exerted a great influence on the development of Russian music, is not recognized here, in America, as fully as he deserves and as, I hope, he one day will be. This is Glazounoff. Glazounoff was a very large man; tall, stout, and occupying a great deal of space. Yet he had slender, delicate hands, that a girl might have envied. Glazounoff was not of the Moscow set. He was Director of the St. Petersburg Conservatory and came to us only when one of his own works was having a Moscow performance. I had the pleasure of conducting his ballet, 'Raimonde,' a beautiful work in three acts, and full of charm and interest, on the stage as well as in the music. 'Raimonde' is, perhaps, Glazounoff's best work. It should be mounted here, and then its composer would be better understood by the American people, who have already shown such a splendid interest in the music of Russia. Glazounoff could have conducted but preferred to remain in the background. As composer of the ballet, he was naturally consulted as to his preferences; but he was just as ready to listen to the ideas of the conductor. As I happened to be that conductor, Glazounoff's modest and sympathetic manner made a vivid impression on me.

"Ippolitoff-Ivanoff was for fifteen years Director of the Moscow Conservatory, where he taught Gilère and many of the other younger composers. Although he wrote many interesting works, including half a dozen operas, he is best known here by his 'Caucasian Sketches.' Unlike César Cui, Ippolitoff-Ivanoff was an admirer and great friend of Tschaikowsky. One of my most prized possessions is a letter from him, in which he is so kind as to regret my departure from Russia.

And More of Titans

"Serge Rachmaninoff was always a most interesting personality. I have know him since he was a boy of twenty, when his first opera, 'Aleko,' was produced at Moscow. Even then, as a very young fellow, Rachmaninoff was exactly as he is today—reserved, shy, aloof, withdrawn into himself, and giving the impression of living in a wonderful private world, where everything could be shut out except the creations of his own gigantic imagination. Rachmaninoff almost never entered into the gaiety of the other students. But if his 'own way' was a different one, it was none the less interesting, and he was very well liked for his own sake.

"Rimsky-Korsakoff was by all reckoning the most modest man in the world. He simply did his work and rarely troubled himself about its public results. He looked like a school teacher, and always remained in that character, regardless of the acclaim that came to him. He was quiet, kind, and when he said a thing he meant it. He was known for this. Liadoff had been Rimsky-Korsakoff's pupil, at the St. Petersburg Conservatory, and Rimsky-Korsakoff had the greatest faith in him. This, perhaps, was an example of his kindness, for Liadoff was a very careless pupil. He was lazy; he would not work at anything that did not happen to please him; and he did not even attend classes regularly. Once in three months, perhaps, Liadoff would show himself at the Conservatory. Anton Rubinstein, who was then Director of the great school, lost patience with Liadoff and dismissed him. And Rimsky-Korsakoff undertook to have him reinstated. This was no easy task, because Rubinstein was a positive man and not one to weaken in his decisions. But Rimsky-Korsakoff was determined, too. He took the responsibility for Liadoff's future upon himself. 'You know I never break my word,' he said, 'and if I promise you that Liadoff will work, he will!'

"And so it came about that Rimsky-Korsakoff's reputation for meaning exactly what he said, and nothing else, prevailed over Rubinstein's displeasure, and Liadoff was allowed to come back. The end of the story is written in Liadoff's eminent career. Besides being one of the greatest of Russian composers Rimsky-Korsakoff was also a highly capable teacher—the two qualities do not always go hand in hand—and contributed greatly to the development of Liadoff, Arensky, Stravinsky, and the Italian, Respighi. Rimsky-Korsakoff was immensely popular with his pupils.

"Arensky succeeded Tschaikowsky as teacher of harmony at the Moscow Conservatory, and remained the devoted admirer—almost the shadow—of the greater man. Arensky was capable, both as a teacher and a pianist, and he wrote several operas; but his finest work is to be found in his songs, which are well worth an investigation.

"These, then, were the chief spirits animating the musical world of Moscow at the beginning of the century. They all knew one another and, mostly, they were good friends. That naturally made for a stimulating atmosphere; and whoever was so fortunate as to secure an invitation to their evenings together was sure of a wonderful time. Tschaikowsky and Rimsky-Korsakoff were the best of friends. Arensky worshipped Tschaikowsky; but, being so much younger, their friendship remained more of a master and pupil relationship. Glazounoff was also a friend of Tschaikowsky, but Anton Rubinstein held aloof. It was well known that Rubinstein felt pangs of jealousy as Tschaikowsky's mighty career developed. Tschaikowsky had once been Rubinstein's pupil; and the master, famous in his own right, did not like to be eclipsed. Tschaikowsky was on much better terms with Anton's brother, Nicholas Rubinstein, who in his younger days, had been Director of the Moscow Conservatory. That friendship suffered a setback when Tschaikowsky dedicated his piano concerto to Nicholas Rubinstein, and was told it was worthless.

A Muscovite "Camerata"

"The Russian temperament being less exuberant than the French, these interesting men held their meetings in a more sober way than the traditional gaieties of 'Bohemia.' One did not find them, as a sort of exhibit, at the tables of some smart cafe. No, the Russian temper is not like that. Thoughtful discussion is one of its chief characteristics; and, to enjoy pleasure of that kind, one must have quiet and privacy. So the great masters would meet at each other's homes, and would talk and make music into the small hours of the morning. That is why an invitation to join them took on special significance. And when one went there was even greater pleasure than listening to fine talk and fine music—one was conscious of witnessing a great era of music take on living shape. That is an experience to treasure throughout a lifetime.

"I am happy to bring some of my memories of the old days into the work I am now engaged upon, with the Federal Music Project. But my chief interest is to render some service to America's native composers, who are striving to formulate a development of their own. They have the best right to be heard here, and the Government's entrance into the field of music will result in great advantage to them.

"It is impossible to give enough praise to the benefits of the Federal Music Projects. Organized some time ago, in the hope of bringing dignified assistance to unemployed musicians, they have rapidly become a splendid means of furthering music education. My orchestra numbers one hundred expert performers, many of whom have been 'spotted' and engaged for ranking symphonic organizations. Our programs are chosen for their purely musical value, without regard to box office popularity. We often hear it said that it is 'impossible' to build programs without due regard for the box office; that people will stay away if they are not given the sort of music referred to as 'popular.' That has not been my experience. At the very beginning, our concerts were offered free, as an experiment in public taste. At first a few came out of curiosity; but, within a surprisingly short time, our theater was crowded. And the better the program, the more people came! Today we charge a nominal fee, making the concerts available to the great masses of music lovers at from thirty-five to fifty-five cents. The result is that our concerts are regularly sold out to the last seat. This is a true test of public interest in good music. It is satisfying to report that these concerts, which are attended solely for their musical worth, and not for any reasons of fashion or glamour, are reaching the very people who need them most. Perhaps only in America would a project of this kind be possible today."

Violin Making in America

(Continued from Page 124)

instrument to a superlative degree. A violin is like the human voice, in that it must be used constantly if it is to improve with age. It must be given the best care and must not be tampered with, nor repaired by novices who know little about the fundamentals of its construction. Only a violin that was firmly glued by the maker will remain intact after two hundred years of exposure to climatic changes and string tension. Scratchy, haphazard playing by amateurs can only harm a violin. It must be maintained at concert pitch and played in all registers for many years, to develop the Cremona mellowness. No modern maker can say with certainty just how his violins will sound two hundred years from today. He can only hope that they will be properly cared for.

How long would a Stradivarius violin have lasted in our modern beer taverns where some inebriate might dash it to bits in a mad frenzy? History shows that these pedigreed Cremonas were owned and played by the elite who recognized their true worth. They were repaired by experts and collected by wealthy people who protected them from injury. As a consequence, they have not lost their fine voices or become unglued.

It would seem that the modern maker should be consoled by this fact, namely, that if he really has meritorious instruments, the best violinists will soon discover him. Then, even though his masterpiece does not merit a price tag of several thousand dollars, he can at least be sure that the public will pay him well for honest value.

Finally, all of us may rest assured that the metallic age will never destroy the art of the violin maker. No machine can take the place of the sensitive touch of a genius. A symphony of curves and lines, the violin is a thing of beauty unparalleled in the musical world!

* * * * *

Music the Industrialists' Ally

"If industrial leaders generally realized the psychology of music—its influence and its effect upon the workers—the music period would have its definite place in every day's activities. For the real secret of success in any business is contented, satisfied, willing workers—and music regularly brought into the daily life is the greatest and most effective influence in creating such helpers."—James J. Davis.

"Got it straight now, Burkholder? Sixty-four measures then, peep, peep—seventy-two measures rest, peep—then *you* can go home if you want to!"

The Etude Historical Musical Portrait Series

An Alphabetical Serial Collection of

The World's Best Known Musicians

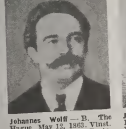
This series, which began in February, 1932, has included to date a total of 4150 celebrities. It will be continued alphabetically until the entire history of music is adequately covered.

Etude readers desiring additional copies of these pages and pages previously published are referred to the directions for securing them in the Publisher's Notes section of this issue.

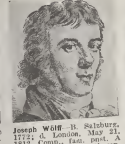
Erich Wolff—B. Vienna, Dec. 5, 1871. d. New York, Mar. 10, 1921. Comp., pest. Lived in Vienna and Berlin. Was accompanist for many prominent singers. Wrote songs and ensemble works.

Ernst Victor Wolff—B. Berlin, Aug. 6, 1880. Harpsichordist, pest. stud. in Berlin. European tours. Amer. debut, 1936. Appeared with Boston Symph. Orch. Active in Goettingen Handel Festivals.

Fritz Wolff—B. Munich, Oct. 28, 1894. Tenor. Debut at Bayreuth, 1923. Has sung at Staatsoper, Berlin, since 1925 to Nuremberg. Also guest appearances in N. America.

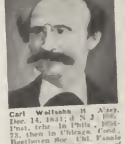


Johannes Wolff—B. The Hague, May 15, 1863. Violinist. Stud. at Dresden and Paris. Debut at Leipzig concerts. Toured Europe, N. America, and U. S. Was tchr. at Guildhall Sch. of Mus.



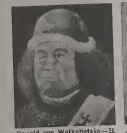
Joseph Wölfl—B. Salzburg, 1772; d. London, May 21, 1812. Comp., pno. pest. A friendly rival of Beethoven. Wrote operas; also piano works, many of which he played in his concerts.

Philipp Wolfrum—B. Schwarzenbach am Wald, Bavaria, Dec. 17, 1841; d. Munich, May 8, 1919. Comp. Studied with Rheinberger. Wrote symphonic poems, organ music, choral works, songs, etc. Prof. at Heidelberg Univ. Many works.



Carl Wolfsohn—B. Arad, Dec. 14, 1841; d. N. Y., 1884. Pest. tchr. in Phila., 1862-73, then in Chicago. Conc. tour in Europe. Chi. Female Beethoven Zeisler one of his pupils.

Kurtwon Wolfurt—B. Lübeck, Sept. 1, 1901. Pupil of Max and Martin Krause in Strassburg and Berlin. Songs and works.

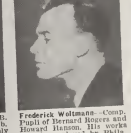


Oswald von Wolkenstein—B. Tyrol, about 1367. d. Aug. 7, 1445. One of the last of the Minnesingers. From 1415 to the service of King Sigismund. Wrote many musical and literary works.

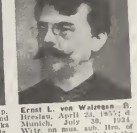
John Frederick Wolle—B. Bethlehem, Pa., April 4, 1872; d. there Jan. 12, 1952. Choral cond., organist. From 1885-1947 at Moravian Ch. Fdr. (1898) famous Bethlehem Bach Choir.

Rose H. Wolstein—B. New York. Pianist, educ. writer, lecturist. Piano student at Inst. of Musical Art, N. Y. Was lecturer at Columbia Univ. Has interviewed many world celebrities.

William Wolstenholme—B. Blackburn, Lancashire, Feb. 24, 1865; d. London, July 27, 1931. Noted blind concert organist. Many tours as concert organist. Also conductor, pianist. E. S. Four, 1908. Wrote organ and other wks.



Frederick Woltmann—Comp. Pupil of Bernard Rogers and Howard Hanson. His works have been played by Phila. Orch. In 1938 won the Juilliard Fellowship in comp. at the Amer. Acad. in Rome.

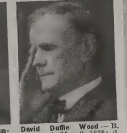


Ernst L. von Wolzogen—B. Breslau, April 26, 1855; d. Munich, July 30, 1934. Wrote on mus. and lit. of Hans von W. Studied at the Univ. of Strassburg and Leipzig. Many books.

Hans von Wolzogen—B. Frankfurt am Main, Nov. 15, 1848. Editor, intimate friend of Wagner. In 1876 called to Bayreuth by Wagner to be editor of "Bayreuther Blätter." His writings include many books on Wagner and his

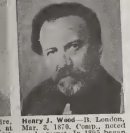
B. F. Wood—B. Mainz, March 2, 1839; d. Boston, Feb. 1, 1892. Pianist, comp., cond. Pupil of Lebert, Kullak, Liszt, and Tausig. Came to U. S. in 1865. Prof. of Piano, Harmony, and Music, Cin. Conservatory, 1867-70. Then to Boston, where he was active as pianist, teacher, and conductor. Wrote many piano pieces.

Carl Paige Wood—B. Tonawanda, Mass. Comp., pianist, educ. Stud. in Boston, Berlin, and Paris. Prof. of Music at Univ. of Washington, Seattle. Has written songs, choruses, and organ pieces.



David Duffie Wood—B. Pittsburgh, Mar. 2, 1838; d. Phila., Mar. 27, 1910. Comp., organist (blind). From 1858 was tchr. at Pa. Inst. for the Blind. Organist, St. Stephen's P. E. Ch., Phila.

Haydn Wood—B. Yorkshire, Eng. Comp., cond. Stud. at R. C. M., London and with Clear Thomson. Toured as solo clarinetist with Alhani. Has written many works, including excellent songs.



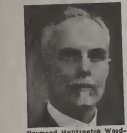
Henry J. Wood—B. London, Mar. 3, 1870. Comp., noted cond., organist. In 1895 began first series of promenade concerts in Queen's Hall. Cond., Sheffield and other important festivals.

Mary Knight Wood—B. Eastbourne, Mass., Apr. 29, 1857. Comp., pest. Pupil of B. J. Lang, A. R. Parsons, and H. H. Huss. For many yrs. in N. Y. Has written songs used by Bispham and others.

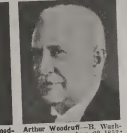
Charles Woodhouse—B. London, 1879. Comp., pianist, violinist, violist, teacher. For some years a leader of Queen's Hall Promenade Concerts. Prof. at R. A. M.

George Woodhouse—B. Traffic Heath, Hereford-shire, Eng. Piano pedagogue. Stud. at Dresden Cons. and with Leschetizky in 1905. Gave famous recitals in U. S. Author of piano text books.

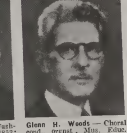
William Woodward—B. Phila., Pa., May 15, 1859; d. N. Y., May 27, 1939. Pianist, baritone, organist. Son and pupil of R. M. Woodward. Orchestral works, piano pieces.



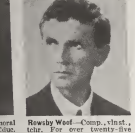
Raymond Huntington Woodman—B. Brooklyn, N. Y., Jan. 18, 1861. Comp., pest., organ, prom. churches, Bos. and Brooklyn. Pres., Skin. Inst. of Arts and Sciences. Choral music and songs.



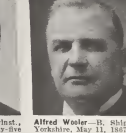
Arthur Woodruff—B. Washington, Conn., Aug. 22, 1853; d. there Sept. 24, 1931. Choral cond., singing tchr. Cond., Univ. Glee Club, N. Y., and Orpheus Club, Phila. Fdr. of four choral societies.



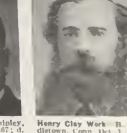
Glenn H. Woods—Choral cond., organist. Mus. Fdr. Has dir. choral soc. in Kan. City, and in St. Louis, Mo. Asst. choir dir., Sun Prem. Spring Mus. Fest. Dir. of Mus., Oakland, Cal., Schs.



Rowsby Woof—Comp., violist, tchr. For over twenty-five yrs. a tchr. of vln. at Royal Academy of Music, London. Many of his pupils are well known in England. Has written violin pieces.



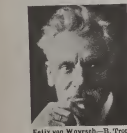
Alfred Wooler—B. Shipley, Yorkshire, Eng., Nov. 11, 1867; d. Scranton, Pa., Aug. 7, 1927. Comp., cond., tchr. Went to Eng. and with H. A. Clarke, Phila. Songs, anthems, and part songs.



Henry Clay Work—B. Middletown, Conn., Oct. 1, 1832; d. Hartford, June 8, 1884. Comp. Mostly self taught. Wrote Marching Through Georgia, Grandfather's Clock, and other songs.

Amy Worth—B. St. Joseph, Mo. Comp. Does all her work with Arthur L. Corbett and in Pacific Grove. Has written on a diversified list. Her songs used by leading artists.

Floyd G. Worthington—B. Decatur, Ill., Dec. 25, 1884. Band leader, cond. Pupil of Sousa. Was with Sousa's Band, Conway's Band, Land Opera



Felix von Woyrsch—B. Tropau, Austrian Silesia, Oct. 8, 1860. Comp., cond. From 1890-1913, Dir. of Singakademie, Altona, and of the Altona Orchesterkonz. Operas, orch. wks., and many small pcs.

Russell Wragg—B. Waukee, Iowa, Aug. 14, 1899. Pianist, comp. Pupil of Thuel Burnham in N. Y. Has written songs, etc. Hus. Debut, N. Y., 1931. His songs have been used by Rose Bampton, Helen Jepson, and others.

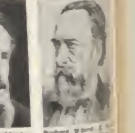
Denis Wright—Comp., organist, cond., ed. Well known in Eng. for his work in the band mus. field. Was organist-mus. dir., St. George's Sch., Harpenden. In 1930, ed., Chappell & Co., Ltd.

Frank Wright—B. Ipswich, Eng.; d., Brooklyn, N. Y., Jan. 2, 1920. Organ. Over 40 yrs. at Grace Epis. Ch., Brooklyn. A founder of A. G. O.; member of its examining comm.

N. Louise Wright—B. Fayette, Mo. Comp., pianist, educ. Has been pres., Missouri Mus. Tchrs. Assn., author of mus. in var. colleges. Has written much piano educational material.

Norman Sarsen Wright—Prem. hero with a number of large bis. persons for which he wrote mus. Inc. one at Hollywood Bowl. Has written also songs, org. wks., and piano pieces.

Sydney Lloyd Wrightson—Baritone singer, who toured with Phila. Orch. and Nora Bayes. Sang Negro songs with Richard Strauss. Boston, Chic. and Wm. Shakespearean Active in Wash., D. C.



Richard Wursl—B. Prag, Aug. 1, 1864; d. Leipzig, Aug. 30, 1917. Comp., cond., tchr. Pupil of Bruckner and Dessoff. Cond. Leipzig Stadttheater, 1888-90. Then to Leipzig Conservatory as tchr. of comp. Wrote operas, symphonies, etc.

The Keystone of Our Nation

(Continued from Page 77)

children playing masterly works, has become one of the present day features of home life. There is an emotional thrill that comes with the performance of beautiful music of this type, which it is hard to describe. The Etude receives many inspiring photographs of splendid home groups. In the impressive painting accompanying this editorial, "The Little Trio" by John C. Johnson, which hangs in the splendid Art Museum of Toledo, Ohio, we have the picture of what is happening in thousands of homes in all parts of the country.

The parents in such a home as is pictured here do not have to worry about what is happening to their children thus engrossed in the making of beautiful music. There has been a definite swing toward a more united home, resulting in home entertainment and, above all, musicianship on the part of the members of the home, as evidenced by family groups once again around the piano with the stringed instruments filling in a much needed gap. There seems, in the last decade, to have grown a sincere tendency toward "homemade" music and it is to the strengthening of this ideal of the American home that we now pay tribute.

As long as this keystone, the home, with its spiritual, social, intellectual, entertaining and domestic harmony is held aloft, there need be no fear of a collapse of the nation of which we are so proud and under whose institutions we have become one of the greatest of all commonwealths in the world's history.

Francisco Tarrega

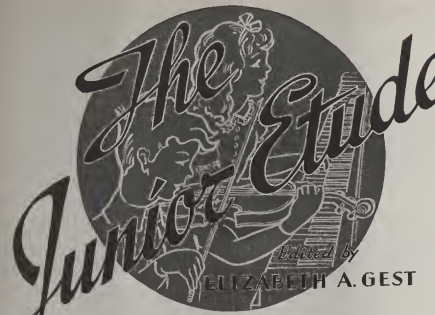
(Continued from Page 135)

tions of Tarrega, while many others remained in manuscript.

It is a curious fact that the name of Tarrega became best known in the musical world, through his pupils, amongst whom the late Miguel Llobet was the most celebrated. Others are Emilio Pujol, now residing in Paris; Garzia Fortea of Madrid; Domenicus Prat, in Buenos Aires; and a host of others still residing in Spain or having emigrated to South America. These men, imbued with the spirit of Tarrega, introduced his compositions and transcriptions to the world and caused the name of the master to become known to all interested in the guitar.

Much has been written about the new technic and the Spanish School founded by Tarrega. For long, until a few years before his death, he used the so-called nail stroke. This does not mean that he cultivated long finger nails and struck the strings with these exclusively. Information given the writer, by several persons intimately acquainted with Tarrega, may be taken as authentic, and a brief description is here submitted. The nails on the fingers of the right hand should project about a thirty-second of an inch beyond the fleshy part of the finger tip. As the finger tip strikes the string, the edge of the nail is the last part of the finger to leave the string, imparting a certain crispness to the tone. This system is used by Segovia and most of the other great artists. During the last few years of his life, Tarrega shortened his nails and played with the finger tips alone. When he played in this manner, some of his friends remonstrated with him, pointing out that while his tone was pure and round, it was not as powerful as formerly. To this Tarrega replied that he preferred less volume and more beautiful tone.

It was during this period that Emilio Pujol studied with him and adopted this nailless stroke. This method is also employed by Francisco Alfonso, said to be one of the finest of the younger generation of guitarists, now living in London, where he has given a number of recitals. In an article on guitar technic, which appeared in an English magazine, Alfonso expressed himself thus: "It is not so much a question of obtaining good tone by finger tips or nails; the question of temperament of each guitarist must be considered. There are nails equal to fingertips, and fingertips equal to nails. The ideal is a combination of both for the sake of variety. The 'Tarrega School' consists of 'caressing' the strings instead of 'striking' them, and of keeping the movement of the fingers at a minimum, striving always for beautiful tone."



Jimmy's Orchestra Practice

By Martha Stewart

With his little black violin case tucked securely under his right arm, Jimmy Adams was rushing down the corridor of the J. F. Brown School, to the auditorium.

"My, my, why all the excitement?" he heard a voice behind him exclaim. Turning, Jimmy saw Mr. Lacy, the Principal, smiling down at him.

"Oh, Mr. Lacy, I'm so thrilled I could shout!" Jimmy replied, with his brown eyes sparkling. "We are having our first school orchestra practice this afternoon, and—and I think it's swell. Don't you?"

"I certainly do, Jimmy," replied the Principal, enthusiastically. "This is the first year that Brown School has had an orchestra. I shall always remember this day as being very important in the history of our school."

"Oh, me too, Mr. Lacy," Jimmy declared. "I've wanted to play in an orchestra ever since I started studying the violin four years ago."

"That's fine!" Mr. Lacy smiled. "By the way, have you met our orchestra conductor, Miss Knowles? I feel quite sure you will learn a great deal from her about orchestra playing."

"No, I haven't met her yet, but if she conducts orchestras, I'm sure she must be wonderful," Jimmy called back as he scampered on. "Goodbye, Mr. Lacy."

As Jimmy entered the auditorium he was wondering what Mr. Lacy meant when he said that he would learn a great deal about orchestra playing from Miss Knowles. He had always thought that orchestra work was just many instruments playing in harmony. "What else should one know of orchestra playing except that everyone should start at the same time and end at the same time?" he wondered as he tucked his head on one side.

But here he was meeting Miss Knowles, and up on the stage were many children with violins, violoncellos, clarinets, flutes, oboes, and all sorts of other instruments.

In a few minutes all of the children were in their places, and Miss Knowles was standing before them, baton in hand.

"The first important requirement of orchestra playing is that we all be in tune," she said.

"Oh, I'm in tune," said Jimmy.

"So am I," remarked small Bobby Lile from behind his big violoncello.

"But are we all in tune with one another?" inquired Miss Knowles. "You see, boys and girls, your particular instrument may be in tune with a piano or a pitch pipe to which you tuned it, but your instruments may still not be in tune with one another, and that is very important. If one violin is out of tune with the other instruments, how can we play in perfect harmony?"

Jimmy had never thought of that and neither had many of the other children. When they were all correctly tuned to the oboe, Miss Knowles made several motions with the baton and explained to them what they meant.

"Now, in what *tempo* do we always play a piece when we first practice it?" she inquired.

Marie Mead fingered her flute as she answered, "That depends upon the *tempo* of the piece, doesn't it, Miss Knowles?"

"Oh, no!" exclaimed Herbert Dean. "My teacher tells me always to practice a new piece slowly."

"That is correct, Herbert," Miss Knowles nodded approvingly. "Will you tell us why?"

"Well, she says that it is much better to play it slowly without any mistakes than to play it fast and make mistakes. Anyhow, it's hard to play a piece correctly after you have made a lot of mistakes in it. The mistakes keep coming back."

"Your teacher has certainly given you an excellent point to follow in your practice, and we want to follow it in our orchestra practice too," Miss Knowles remarked.

Jimmy almost bobbed out of his chair as he said, "My teacher told me about practicing slowly, too, and now I know how important it is, because with so many of us playing together it would be harder than ever to get rid of mistakes if we played too fast and carelessly."

"I expected it to be work," Hal Lester agreed, "because my Dad says that everything that is worth doing takes hard and careful work, and I think so too."

"Of course," smiled Miss Knowles. "And now that we all understand these points of orchestra playing, let us begin by practicing Schubert's *Serenade*. The music is on the stands."

When Jimmy left orchestra practice an hour later, he understood perfectly what Mr. Lacy had meant when he said that he would learn many new things there. After this first practice, Jimmy was even more enthusiastic than before.

"Oh, boy!" he thought, "the orchestra is not only going to be fun, but I feel as though we are all going to work so hard that we will accomplish something really wonderful."

If Miss Knowles had heard Jimmy's thoughts, she probably would have said, "Right you are, for one of the most wonderful things one can do in this world is to make beautiful music in harmony with others."

Speeding

By Frances Taylor Rather

DEAR STUDENTS, wait! Why will you speed? Learn first to walk, then RUN; your fingers must be trained with care ere speed can be well DONE. In babies' first attempts to walk they use too much high SPEED; but slower pace, with fewer falls would better suit their NEED.

Likewise, the speeding motorist too often comes to GRIEF, with trouble deeply serious, and far beyond RELIEF.

So please note well such accidents and let this be your CUE—keep your machine in proper gear to take you safely THROUGH. Just bear in mind that "haste makes waste"; for speed you must PREPARE. Now heed this well, SLOW PRACTICE FIRST; if speed is forced, BEWARE!

???ASK ANOTHER???

Musical Geography

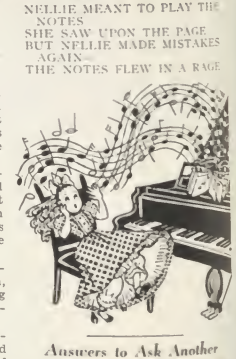
1. In what town was Bach born?
2. What river did Strauss honor by naming a waltz for it?
3. In what state was Stephen Foster born?
4. In what country was the first opera written?
5. In what city is Handel buried?
6. From what country does the Morris Dance come?
7. In what country was Sibelius born?
8. From what country does the folk-song *Swing Low, Sweet Chariot* come?
9. In what country is the scene of the opera *Aida* laid?
10. In what city did Mendelssohn establish a conservatory of music?

(*Answers on this page*)

Nellie's Notes

By E. S. B.

NELLIE MEANT TO PLAY THE NOTES
SHE SAW UPON THE PAGE
BUT NELLIE MADE MISTAKES AGAIN—
THE NOTES FLEW IN A RAGE



Answers to Ask Another

1. Eisenach. 2. The Danube. 3. Pennsylvania. 4. Italy. 5. London. 6. England. 7. Finland. 8. United States of America. 9. Egypt. 10. Leipzig.

The February Recital

By Leonora Sill Ashton

"George Washington was very fond of music," Miss Andrews told her pupils. "Whenever he was able, he attended concerts in New York and Philadelphia, and liked to have music as often as possible in his home. For our February recital I want you children each to play a composition which will represent one of the forms of music that was played in Washington's day."

When the evening of the recital came, Adelaide was the first one on the program. "I am going to play a minuet," she told the audience. "George Washington often danced this with his friends. The music is written in three-four time, and it is played with the same stately dignity in which it is danced."

Mildred came next. "I am going to play a gavotte," she said. "This was another favorite dance of George Washington. The gavotte is written in four-four time and is played at a moderate *tempo*. This dance originated with the peasants of France, but its melodies were so lovely and its time was so graceful that it was adapted to the great ball rooms of Europe, and from there it came to America."

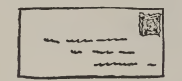
After Mildred had finished the gavotte, Bob announced to the audience that he was going to play a country dance. "There were a great many of these composed in the early days of our country, when so many people were farmers," he explained. "And they were danced on the grass, and in the big barns. The one I am going to play is named *The Buff Coat*. It is written in six-eight time. You will hear how gay and happy the music is."

Harry played a country dance too. "Mine is called *Shepherd Hey*," said he. "It is written in four-four time, but it is as gay and cheerful as *The Buff Coat*."

"My piece is called a cotilion" announced Beth as she went up to the piano. "Cotilion means petticoat or short skirt, and in the beginning, the music was a very simple French dance. In Washington's day, however, it became a very beautiful one. People wore their gayest clothes when they danced it, and exchanged favors and presents too. You will hear that the music of the cotilion is very much like that of the country dances."

The last number on the program was Meg's. "To close the recital," said she. "I am going to play the kind of music which came at the end of every dance in Washington's day. It is called the *Virginia Reel*. The reel has been danced in Ireland and Scotland for a great many years, but only by two people, at a time. In Virginia, every person who had attended the party joined in the dance just before they went home."

Meg played the music of the reel, called *Money Musk* and so ended the February recital of the types of music that were played in the days of George Washington. How many such pieces can you play?



DEAR JUNIOR ETUDE:

I tried three copies of THE ETUDE and I enjoyed it so intensely that I have subscribed; so you can realize how much it means to me.

I am in high school and thoroughly enjoy music. I play the bells, cymbals and triangle in our school orchestra, and this, besides piano practice has given me the inspiration to study music to a greater extent.

I wrote a poem I would like to have published in The Junior Etude, if possible.

From your friend,
BERNICE BEACH
New York.

(N. B. We regret that The Junior Etude does not have space to print the poem referred to above.)

DEAR JUNIOR ETUDE:

We have such an interesting Baby Orchestra that I thought the readers of the Junior Etude would like to know about it.

We have twenty members ranging in age from three to ten. We gave our first program in September for the Kiwanis Club in Alliance, and the next week for the Rotary. Last week we gave our fourteenth program in Canton. We have advanced until we can give duets, trios, musical readings and solos—each member being required to do solo work. We also have two Mistresses of Ceremonies, who take turns introducing the orchestra, announcing each number and making the closing speech. One boy who plays piano solos also directs the orchestra.

We wear black velvet suits with white satin blouses. We have such good times when we meet to practice, and several times this year our teacher has given us presents. We enjoy playing our public programs, for everyone treats us so nicely; so we think we are very lucky children to be able to belong to a Baby Orchestra.

CECELIA PEARL STOLIPER (Age 7).

DEAR JUNIOR ETUDE:

I study music because it gives me much pleasure. If I do not study it now I will not enjoy life as much when I am bigger. My teacher told me to practice hard, and this set me to thinking.

"Well," I asked her, "what do people study music for?"

She asked, "What do you think?"

And then I answered, "To be able to play and enjoy beautiful music and to make other people happy."

And she said, "Yes."

Then on another day some one was playing the piano and my teacher asked me if I had any piece ready to play; so I played a piece and I noticed she enjoyed it very much. And now when anyone asks me to play I always play. I am glad I am studying music.

Olive Fitch (Age 8).
Missouri

Junior Club, Albany, N. Y.

Honorable Mention for November Essays:

Marie Unzer; Ruth Rasmusser; Elsie Swanson; Bernadette Deveaux; Hinda Pressman; Miriam Pardy; Betty Jane Byrne; Harold Kahn; Marilyn Rapport; Deborah Lee Satz; Mary Caroline Peters; Betty Jane Cooper; Nancy Loper; Jim Leeman; Mary Katherine Morgan; Joan B. Ford; Audrey Lee Watson; Robert Mehls; Theresa Hemberger; Joan Cunningham; George Bellnaky; Mary Alice Graham; Dorothy E. Fingfrock; Roberta M. Bowse; Norma Gene Baker; Mary Elizabeth Willard; Sarah Lee Hegler; Helen Pressman; Ann Gorden Hall; Jeanne Barnard Jones; Mattie Davis; Gerard Horton; Thomas Boyle; Leone Reisert; Sally Rue Justis; Shirley Ockenden; Gordon Meier; Irene Kershner; Jeanette Sigman; Lillian Koosen; Robert G. Knapp; Marjorie Nichols.

Musical Kindergarten, Scranton, Pennsylvania

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Hobby." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February 15th. Names of prize winners and their contributions will appear in the May issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

Why I Study Music

(Prize winner in Class C)

I study music because it gives me much pleasure. If I do not study it now I will not enjoy life as much when I am bigger. My teacher told me to practice hard, and this set me to thinking.

"Well," I asked her, "what do people study music for?"

She asked, "What do you think?"

And then I answered, "To be able to play and enjoy beautiful music and to make other people happy."

And she said, "Yes."

Then on another day some one was playing the piano and my teacher asked me if I had any piece ready to play; so I played a piece and I noticed she enjoyed it very much. And now when anyone asks me to play I always play. I am glad I am studying music.

Olive Fitch (Age 8).
Missouri

Why I Study Music

(Prize winner in Class A)

Music is the age old language of people of all nations. Thoughts and emotions can be better expressed in music than by almost any other medium. Wistful longings, radiant joy, weary sadness and towering rage, all are magnificently portrayed by an orchestra. The feeling that pours forth from exquisite harmony or shimmering trills can be only experienced, not described.

The golden chords and warm tones of a melody are haunting, and they spur the hearer on to a deeper sense of happiness and peace; and they remove discouragement, putting in its place a brilliant star of hope and ambition.

People's lives are greatly enriched by music. These are the reasons I study music.

Dorothy Perkins (Age 15).
California

Why I Study Music

(Prize winner in Class B)

I study music, first, because I love it and would not be happy without it; second, because someday I hope to make music my profession; third, because "music study exalts life" and is a stimulant to mental exertion; fourth, because I believe God has given me musical talent, which He expects me to cultivate and to use to the best advantage.

Charles Johnson (Age 11).
Georgia

Answers to Composer Puzzle in November:

Mendelssohn
Beethoven
Tschaikowsky

Prize Winners for November Composer Puzzle:

Class A, Susan Eckley (Age 15), Michigan
Class B, Glenn Trotter (Age 13), Alabama
Class C, Marie Jonell (Age 10), Pennsylvania

Honorable Mention for November Puzzles:

Theresa Roderer McCall; Gloria Roth; Glory Rathe; Roberta Riddle; Erma Irene Reifer-Betty Joseph; Arline Peifer; Evelyn L. Kleiber; Patricia Louise Sander; Douglas Pruce; Mary Ann Troxel; Betty Jean Cooper; Tom Deiffenbacher; Elaine Polcyn; Joan B. Ford; Jim Leeman; Mary Louise Penchi; Jeanette Sigman; Ellen Mathews; Kethleen Meeham; George Lett Jones; Betty Landis; Betty Syers; Robert G. Knapp; Catherine Reimer; Patty Hough; Laura Cheatham; Lola Wallace Howell; Irene Kershner; Charlotte Van Dine; Genevieve Motyl; Marjorie Ann Portz; Billy Kupfer; Mary Caroline Peters; Shirley Ockenden; Paul Keuter.

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

Advance of Publication Offers

—February 1940—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

AT THE CONSOLE—FELTON	$0.75
CHILD'S OWN BOOK—DVOŘÁK—FAPPER	.10
EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMONT	.20
JACK AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER	.25
MELODIES EVERYONE LOVES—PIANO—FELTON	.40
MY OWN HYMN BOOK—EASY PIANO COLLECTION—RICHTER	.30
POEMS FOR PETER—ROTT SONGS—RICHTER	.30
SIDE BY SIDE—PIANO DUET ALBUM—KETTERER	.50
SYMPHONIC SKELETON SCORES—KATZNER	
Set of Four	.90
No. 1 Symphony No. 5 in C Minor—Beethoven	.25
No. 2 Symphony No. 6 in B Minor—Tschaikowsky	.25
No. 3 Symphony in D Minor—Franck	.25
No. 4 Symphony No. 1 in C Minor—Brahms	.25
THRESHOLD OF MUSIC, THE—ABBOTT	1.25
TWELVE MASTER ETUDES IN MINOR KEYS—(PIANO)—ZACHARA	.20
TWELVE PRELUDES FROM THE "WELL-TEMPERED CLAVICHORD" (BACH)—PIANO—ED. BY LINDQUIST	.20
WHEN THE MOON RISES—MUSICAL COMEDY—KOHLMANN	.40

SPRING CONCERTS AND THE COMMENCEMENT MUSICAL PROGRAM—Directors of vocal and instrumental groups and many individuals in the music education field are planning now for these events. Piano, voice, and instrumental teachers, too, are assigning numbers for Spring Recital programs.

In most states, school festivals and contests soon will be under way. Music clubs and the music section of women's clubs will be presenting their annual programs. The preparation of an operetta will be undertaken by civic groups and school committees.

All of these activities present problems for directors and those having in charge the selection of appropriate material. To these an invitation is extended to make use of the facilities of Presser Service—helpful descriptive literature giving extensive listings of successful numbers, liberal examination privileges, and the assistance of a trained personnel of music clerks with years of experience in aiding music folk to solve their selection problems. Address all inquiries to Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

AT THE CONSOLE, *A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs,* **by** *William M. Felton*—The time has come when the registration of organ music should be amplified to include that which is suitable for other types of organ than the old standard instrument. This excellent book should be welcomed by the busy church organist. Particular pains have been taken to make the contents as diversified as possible, and to include numbers of extreme worth and interest not usually found in such collections. This feature will endear the book to many organists who often are perplexed where to find appropriate material that is unhackneyed.

A partial list of contents follows: *Arioso,* Handel; *Romanza* from the *Violin Concerto,* Wieniawski; *Dialogue* from the *Magic Flute,* Mozart; *Sarabande,* Bohm; *Triumphal March,* Grieg; *Prelude in E Minor,* Chopin; *Melodie,* Boëllmann; *Chaconne,* Durand; *Scherzetto,* Beethoven; and *Extase,* Ganne.

The advance of publication cash price of *At the Console,* postpaid, is 75 cents, at which price single copies may be ordered, to be delivered upon publication. Because of copyright restrictions, the sale of this book will be confined to the United States and Its Possessions.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—It would be well nigh impossible to make a complete portrait gallery of all the folk famous in music during the last several centuries. Nevertheless *The Etude Historical Musical Portrait Series,* in the course of the many months that it has been running serially by the alphabet, has included many more people of interest to present day music lovers than any other one literary or journalistic undertaking in music ever has presented heretofore.

It is particularly interesting to note that so many composers of piano pieces, songs, anthems, and other numbers in smaller form have been given recognition in this *Series.* These portraits, with the dates and other concise bits of biographical data given, offer a valuable and useful reference library for music teachers, program makers, radio stations, music students, and many ardent music lovers. Any desired page that has appeared thus far in the *Series* may be obtained separately for 5c. Up until the December 1939 issue each page contained 44 portraits. With the new Etude page size, inaugurated with the January 1940 issue, each page presents 40 portraits with accompanying biographical data.

THE COVER FOR THIS MONTH—February, the month reputed to excel in birthdays of famous men, inspired the cover on this issue. It is a month of great inspiration for young America, bringing along the celebration of Lincoln's birthday on February 12th and Washington's birthday on February 22nd. Young America has great educational opportunities these days, learning not only how to make a living but how to enjoy living. Thus our cover embraces the youth of today and, to suggest the good influence coming down through the ages, it portrays hovering over them the majestic and noble character, "The Father of Our Country," and the strong and towering, but patient and humble man who became "The Great Emancipator."

Suggestive of the theme for young Americans through all time is the pride of country in *My Country, 'Tis of Thee.* These texts selected to suit the old English tune were written by Rev. Dr. Samuel F. Smith for a children's celebration held in Park Street Church in Boston, July 4, 1832, when he was but a theological student at Andover.

The *Chester* tune, associated with the days of Washington, was written by Billings in 1770. In the days of the Revolutionary War Billings wrote new text of a fiery patriotic character to be sung to this tune. It became the song of the Revolution, being a favorite around the camp-fires and often being played by the fifers in the Continental ranks.

The *Battle Hymn of the Republic,* the stirring number which came into being in Lincoln's day, grew out of a hymn tune which is reported to have had its origin in Charleston, South Carolina. The tune is retained by William Steffe who wrote many numbers used in Sunday Schools and Southern camp meetings before the Civil War. With the Civil War a Massachusetts infantry battalion at Fort Warren in Boston Harbor seems to have been responsible for the "John Brown's Body" text to this tune. These words were considered flippant by some and, as they swept into favor for marching and camp singing in the early days of the Civil War, a minister urged Mrs. Julia Ward Howe, in December 1861, to endeavor to provide a better text. Thus came forth the glorious text *Mine Eyes Have Seen the Glory of the Coming of the Lord.*

Although America's serious efforts in the larger forms of music did not start until comparatively recent years it may be seen, from just what little the cover on this issue brings forward, there is much that is interesting and picturesque associated with tunes and texts which never will be denied a place in America's musical history.

MUSIC PROGRAMS FOR THE EASTER SEASON—When the church bells call folk on Easter morn to celebrate the anniversary of Christ's glorious Resurrection, what are you, Mr. Choirmaster, going to have for them? For the day when every choir endeavors to give its best, have you made preparation? Are you prepared for the services of the days preceding Easter, especially the solemn observance of Good Friday?

These are questions many leaders of church musical organizations have been asking themselves for the past two months. Some choir directors have completed their plans and programs; others, either because time hasn't afforded the opportunity, or because their groups need little rehearsing, have not begun. To the latter we offer a few suggestions.

If you will be seeking an easy-to-sing cantata of from thirty to thirty-five minutes' duration, we would recommend *The Resurrection Song* by Louise E. Stairs (60c) a brand-new cantata with solos, a duet, a trio, and seven choruses, some of the latter interspersed with short solos and small ensembles. Last season's successful publication, *Hail! King of Glory* by Lawrence Keating (60c) also may be given with a minimum of rehearsing and is especially suitable for performance by volunteer choirs with soloists of average ability.

Space here forbids the listing of the newer, suitable anthems that are obtainable, but both parts are many appropriate musical numbers — cantatas, carols, vocal solos and duets, organ music, etc. are listed in the booklet *Easter Music* which may be obtained free of charge from the Publishers. This pamphlet also lists many titles of material for the Lenten Season, Holy Week and Good Friday.

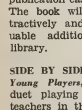
If time holds your making selections from a catalog, just write for any material you would like to examine "on approval." An expert corps of experienced music clerks will select from our comprehensive stocks any type of Lenten or Easter music you describe and send it to you with the privilege of thirty days' examination. Just one suggestion, in ordering music "on approval." Mention approximate size of choir, its capabilities and preferences, the abilities of the soloists, and anything else you may think will assist our clerks in making an intelligent selection. Vocal solos and organ numbers also may be had for examination. Remember when asking for standard oratorios, cantatas and anthems to request "Presser Edition."

POEMS FOR PETER, (*A Book of Rott Songs*) *Texts by Lysbeth Boyd Borie. Set to Music by Ada Richter*—Many child educators are familiar with the charming little volumes *"Poems for Peter"* and *"More Poems for Peter"* which Mrs. Borie wrote for her own son, and which today are considered almost as classics in children's literature. It is a priceless gift to be able to perpetuate, in prose and verse, clever sayings, happenings and humor in the life of a child.

Mrs. Richter's practical experience in teaching children led her naturally to arranging beautiful melodies for them to play. Her *My First Song Book* (75c) and *Play and Sing* (75c) are immensely popular with teachers, students and, best of all, parents. From this it was but a short step to original composition, and Mrs. Richter's clever little piano pieces and her stories with piano music *A Child's Journey* (75c) and *Cinderella* (60c) have been welcomed by teachers, everywhere.

With this background of the authors, the Publishers look forward enthusiastically to the publication of this book. Mothers and teachers of little ones also are awaiting hopefully its debut, to judge from the many orders that are being placed at the special advance of publication cash price, 50 cents, postpaid. The book will be gotten up most attractively and will make a most valuable addition to the home music library.

SIDE BY SIDE, *A Piano Duet Book for Young Players,* **by** *Ella Ketterer*—Piano duet playing is introduced by many teachers in the first year of piano instruction, especially with young children. Its value in inculcating a sense of time and rhythm is incalculable. Then, too, playing duets with another gives the youngster confidence, and a piano duet is an ideal vehicle for the wee tot's debut on a recital program.



In this book both parts are of about equal difficulty and are in the five-finger position throughout, with the exception of a few optional octaves that can be played if the hands of the pupil are sufficiently developed. There are ten duets—two marches, a little descriptive piece with bell imitation, a Spanish dance, a May Day dance, an elephant title (with bass melody) a grand procession, a piece in six-eight time, a staccato allegretto movement and a lullaby. Seven different tonalities are employed. No smaller note division than an eighth note is used.

During the period that this book is in preparation for publication orders may be placed for single copies at a special cash price of 30 cents, postpaid.

TWELVE PRELUDES, *From the "Well-Tempered Clavichord," Book I,* **by** *Johann Sebastian Bach, Compiled by Orville A. Lindquist*—The amazing energy of Johann Sebastian Bach as a composer is manifest by the fact that even today, about 200 years after his death, little-known masterpieces from his pen are brought to the fore with a frequency which is surprising. What is acknowledged as one of his great works, the "Well-Tempered Clavichord," comprises Preludes and Fugues in each of the twenty-four keys. From this work, Professor Orville A. Lindquist, an ardent Bach disciple, has selected twelve of the most representative Preludes for publication in a separate volume.

In his preface to the work, Mr. Lindquist says: "Of all the piano compositions of Johann Sebastian Bach, the Preludes from his *'Well-Tempered Clavichord,'* Bks. I and II, are the most colorful, most changing in mood, most pianistic, most modern, and—I think many will admit—the most beautiful. Although composed in the Classical Period, they might well be considered as belonging to the Romantic Period of Chopin, Schumann, and Mendelssohn. It is a startling truth that, notwithstanding the beauty of these Preludes, today they are little known to the average musician, and practically unknown to the musical public of America. Why? Because they all are attached to more difficult Fugues which can be played only by artists and advanced students. Therefore, the Preludes seldom are taught early enough as most teachers know that it is not good pedagogy to give a pupil one of these Preludes and then have to tell him that he is not advanced enough for the Fugue.

It is a common belief among musicians that these Preludes are incomplete without the accompanying Fugue. To show how unfounded this is, we need only to quote from Philipp Spitta, famous biographer of Bach: *"We already know that Bach cultivated the Prelude as an independent form; and it can moreover be proved, not only that all the Preludes of both parts of Wohltemperirte Clavier had been collected into an independent whole by Bach himself, even without the Fugues, but that several of those belonging to the first part were originally conceived as independent compositions."*

Every teacher of piano will want a reference copy of this interesting publication, which will be issued in the *Presser Collection.* Single copies may now be ordered at the special advance of publication cash price, 20 cents, postpaid.

WHEN THE MOON RISES, *A Musical Comedy in Two Acts. Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann*—High school and community groups will welcome this new musical play. Many have enjoyed successful performances of the previous opus of these writers, *An Old-Fashioned Charm,* and in this new one they'll find a story of sustained interest, rich in comedy, and with music that captivates the ear and frequently sets the feet to beating time.

There are principal and minor characters sufficient for the talent usually found in organizations such as those mentioned and plenty of opportunities for the introduction of singing and dancing groups. But one scenic set is necessary, and as most of the costumes are modern sports and evening clothes the expense of production may be kept to a minimum. A Stage Manager's Guide with complete directions will be available on a rental basis when the Vocal Score (words and music) is published.

In advance of publication copies of the Vocal Score may be ordered at 40 cents, postpaid.

SYMPHONIC SKELETON SCORES, *A Listener's Guide for Radio and Concert* **by** *Violet Katzner*—

No. 1 Symphony	No. 5 in C Minor Beethoven
No. 2 Symphony	No. 6 in B Minor Tschaikowsky
No. 3 Symphony	in D Minor Franck
No. 4 Symphony	No. 1 in C Minor Brahms

Due to the special copying work and unusual preparatory details incident to the production of the *Symphonic Skeleton Scores* it has not been possible to put these Scores on the market as soon as was expected. The progress during the past month, however, has been particularly gratifying and since the special advance of publication offer will be withdrawn as soon as the works appear any serious student of music, or any one following symphonic renditions through concerts, radio broadcasts, or recordings, should not delay taking advantage of this offer. These *Symphonic Skeleton Scores* are arranged to show, through notation on one staff, the unbroken melody line with indications as to which instruments have the responsibility of carrying the melodic flow at various portions of the symphony.

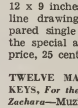
Any one of the four *Symphonic Skeleton Scores* named above may be ordered in advance of publication at the special cash price of 25 cents postpaid. An advance order placed for all four numbers, delivery of each to be made as each is published, may be placed at the advance of publication price of 90 cents, postpaid.

JACK AND THE BEANSTALK, *A Story with Music for the Piano,* **by** *Ada Richter*—This forthcoming publication may be put to a number of uses. It is suitable as a book for mother or teacher to read and play for a child. For piano classes it provides excellent supplementary material in which the music may be used for "extra work" and the illustrations colored for "busy work." Detailed suggestions for recital programs based upon this story are outlined.

The pieces, some with words, illustrating the story are entitled: *Climbing the Beanstalk, Fe Fi Fo Fum, The Giant and His Wife, The Golden Harp Plays, The Chase, Climbing Down the Beanstalk* and *The Giant Is Gone.* All are about second grade.

The book, when published, will be issued in the convenient oblong size, 12 x 9 inches, profusely illustrated with line drawings. While it is being prepared single copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

TWELVE MASTER ETUDES IN MINOR KEYS, *For the Piano, Op 29,* **by** *Franciszek Zachara*—Muzio Clementi, born in Rome during the year 1752, is known as the pedagog who first realized the need of a more advanced form of technical writing for the piano student. His *Gradus ad Parnassum,* published in 1817, proved to be the first important step in the departure from the harpsichord to the modern style of piano playing. Preeminent among those who carried on the creation and development of technical studies after Clementi are Czerny, Duvernoy, Burgmüller, Heller, Henselt, Gurlitt, Moscheles and Loeschhorn.



A most interesting feature in the development of the etude from period to period has been the gradual tendency toward the use of more poetic and imaginative musical material. This is most apparent when we think of the more or less dry and academic studies of the early writers and contrast them with the inimitable etudes by Chopin, which studies really erase the border line between the etude and piano piece.

This volume, now in the course of preparation, is a work which will prove to be a real contribution to the somewhat limited number of books for the advanced student and it will at the same time establish the author, a countryman of Chopin, as a most gifted writer of genuine etudes.

The numbers comprising this volume are in twelve different minor keys and demonstrate a wide range of emotion, from themes of tender pathos to passages of broad and majestic proportions. Most technical requirements, such as scale, octave, arpeggio, and double note playing have been supplied but these principles have been employed more as a background to melodic and poetic ideas than as routine exercises to be mastered. This work will be a most satisfactory introduction to the Chopin etudes, from the standpoint of both grade and style. Each study has been carefully edited, fingered, and pedaled and will range in grade from 6 to 8.

In advance of publication orders for single copies of this book may be placed at the special cash price of 20 cents, postpaid; copies to be mailed to advance subscribers when the book is published.

EIGHTEEN SHORT STUDIES IN TECHNIC AND STYLE, *For the Piano,* **by** *Cedric W. Lemont*—In presenting a new set of studies by this composer the Publishers believe they are issuing a work that piano teachers will welcome most eagerly. His many successes in piano pieces and suites may be laid not only to his seemingly inexhaustible flow of melody, but to his practical method of keeping his compositions "in grade," or very close to it, thus making them valuable for teaching purposes. Mr. Lemont, an experienced educator, knows the value of interesting material in furthering technical development.

Here he covers a number of problems that confront students in grades three and four—legato and staccato playing, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, and the equal development of the right and left hands. The study pieces are short, they are tuneful; style and technic are developed simultaneously.

When this work is issued it will appear in the *Music Mastery Series,* the volumes of which are priced at 60 cents each. In advance of publication a copy of *Eighteen Short Studies in Technic and Style* may be ordered at the special cash with order price, 20 cents, postpaid. Copies ordered now will be delivered when the book is "off press."

MELODIES EVERYONE LOVES, *A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by William M. Felton*—The grown-up music lover of today has advantages that were unknown to his parents and grandparents, especially in the matter of becoming familiar with worthwhile compositions. By means of the radio and the phonograph music of every kind can now be heard, and people are discovering the beauty and wholesomeness of master compositions that once were practically inaccessible and often unknown.

To hear good music often, is to learn to love it—and to love it is to want to perform it, if only in a simplified form. In *Melodies Everyone Loves* there is a wide variety of interesting and familiar material, none of it over fourth grade in difficulty, and some of it still easier.

(*Continued on page* 144)

Melodies Everyone Loves (Cont.)

This will be a boon for many grown-up music lovers whose opportunities for learning to play the piano may have been limited.

The following classic composers are represented in this choice book: Tschaikowsky, Rossini, Moszkowski, Gounod, Weber, etc., while among the writers of lighter music are Strauss, Waldteufel, Drigo, Chaminade, Delibes, Nicolai, Gabriel-Marie, Gillet, Massenet, etc.

For the low cash price of 40 cents, postpaid, our customers may order single copies now, in advance of publication; the book to be sent as soon as published. Because of copyright restrictions we are compelled to confine the sale of this book to the United States and Its Possessions.

CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, *by Thomas Tapper*—In selecting Dvořák as the subject of his next booklet in this popular series, the author has chosen a musician whose works are much admired by the American public and whose distinctive melodies are familiar here, even to the children. The beautiful *Largo*, from the "New World" Symphony, his piquant *Humoresque*, the gay *Slavonic Dances*, and the touching *Songs My Mother Taught Me* are loved by music folk, everywhere.

Most ETUDE readers are acquainted with the previously published booklets in this series and their purpose in the musical education of children. The study of biography makes the composers of the pieces young students are called upon to play real live human beings and it multiplies the child's interest in his music studies. For classes, and for use in junior music clubs, these booklets are ideal.

Each booklet contains a single biography and the following composers have been covered previously: Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi and Wagner. The price of each of these booklets is 20 cents.

In advance of publication orders may be placed for single copies of the Dvořák booklet at the special price of 10 cents, postpaid. Copies will be delivered as soon as the booklet is published.

THE THRESHOLD OF MUSIC, *A Layman's Guide to the Fascinating Language of Music, by Lawrence Abbott*—The author of this work is the able assistant of Dr. Walter Damrosch at the National Broadcasting Co. Through letters from thousands of the "unseen audience" he came to realize the need of these interested listeners for information and guidance that would assist them in a better understanding of the music they hear.

In this book (originally a series of articles appearing in THE ETUDE MUSIC MAGAZINE) he writes, not for those who want to be able to write music, but for those who want to become more intelligent listeners. And yet, the articles have proved so enlightening and practical that many teachers and students are ordering copies of the book with the intention of making for it a place in their reference library.

The preparation of this book for publication is proceeding slowly, but when copies are ready and delivered to advance subscribers the recipients will surely be delighted with a fine volume for their library—more likely for their reading table. The pre-publication cash price is $1.25, postpaid.

MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano, by Ada Richter*—Perhaps the worst advertisement for the piano is the manner in which many amateur pianists play hymns, either at home or in Church or Sunday School gatherings. This is because the notes for four-part singing as given in the average hymn or gospel song book often are not conveniently "under the hands" for the average pianist.

We now have in course of publication this book containing the music for more than fifty hymns, so arranged as to make it possible for a young pupil who has had only a year of study to "show up" older amateurs who do not know how to handle hymn playing properly, when they have nothing but the average hymn book from which to read the music. This is a fine variety of favorite hymns, meeting, or gospel songs. Teachers will do well to see to it that their young pupils have this book for recreational as well as practical uses, particularly when such pupils come from the homes of those who attend Evangelical Churches.

The advance of publication cash price for a single copy is 30 cents, postpaid. No orders accepted for delivery beyond the United States and Its Possessions.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Although the forthcoming publication of the work being issued this month has not been given extensive publicity quite a few orders for copies have been received, proof that there is a demand for tuneful, devotional cantatas that can be presented with comparatively little rehearsing. Immediately the vocal score is published copies will be mailed to those who subscribed for them in advance of publication, and choirmasters, and those having in charge the buying of music for the church, may order quantities on our usual liberal terms. Of course, the special advance of publication cash price is now withdrawn. Single copies may be had for examination.

The Resurrection Song, by Louise E. Stairs is an Easter cantata written with the average volunteer choir especially in mind. It is melodious, and there is a most satisfying blending of text and music. There are solos for each voice, a duet for soprano and alto, a trio for soprano, alto and tenor and seven choruses, some of them varied with short solos and vocal combinations. The text is based largely upon passages from the Scriptures with familiar hymns interpolated. The time of performance will run from thirty to thirty-five minutes. Price, 60 cents.

DELAYED ETUDES—Each season, owing to the holiday rush, ETUDES are delayed and sometimes lost in the mails. If any copies of THE ETUDE, for which you have subscribed, have gone astray, do not write to the agency with which you placed your subscription. Write directly to THE ETUDE MUSIC MAGAZINE, 1712 Chestnut Street, Philadelphia, Pa. If you have changed your address, give both Old and New addresses. We are here to give you good service and are glad to correct promptly any error which might possibly occur, or to make good a missing copy.

STRIKE UP THE BAND—When the parade starts, those with musical instruments forming the band lead it off. In the great parade of music publications, those with merits that have won friends form the band of "best sellers." Fortunately it is not in one month's time that new editions of these "best sellers" must be printed; therefore, a review of last month's printing orders shows only a small portion of the many publications in the various classifications that are entitled to "best sellers" rating. The following is a selected list from the printing orders of the last thirty days. A complete copy of any one of these numbers may be secured for examination through the direct mail service of the Theodore Presser Co.

Cat. No.	SHEET MUSIC—PIANO SOLO Title and Composer	Gr.	Pr.
11876	The First Lesson, Op. 110, No. 1—*Krogmann*	1	$ .30
4184	The Little Drum Major, Op. 8, No. 5—*Engel*	1½	.25
22545	Through the Air—*Kern*	2½	.40
1168	The Sailor Boy's Dream—*LeHache*	5	.40
18106	SHEET MUSIC—PIANO DUET Salute to the Colors—*Anthony*	3	.60
	PIANO DUET COLLECTION Four Hand Album—*Engelmann* Two Players		1.00 .75
	PIANO METHOD Standard Graded Course of Studies, Vol. 5—*Mathews*	5	1.00
	VOCAL SOLO COLLECTION Devotional Solos for Church and Home		1.00
	CHURCH MUSIC Unison Anthem Book—*Barnes* Anthem Offering (Collection)		.75 .35
	OPERETTA An Old-Fashioned Charm—*Kohlmann*		1.00
20502	OCTAVO—MIXED VOICES, SACRED Thou Wilt Keep Him in Perfect Peace—*Matthews*		.12
35272	OCTAVO—MIXED VOICES, SECULAR I Love Life—*Mana-Zucca—Peery*		.12
35251	OCTAVO—WOMEN'S VOICES, SACRED The Voice of the Chimes (S. S. A.)—*Hahn*		.15
	BAND Sousa Band Book—Parts		.30
34011	ORCHESTRA Stars and Stripes Forever—*Sousa* Small Full		.75 1.15

REWARDS GIVEN FOR SUBSCRIPTIONS—Many music lovers secure fine merchandise without any cash outlay by sending to us subscriptions for THE ETUDE (not their own). For each subscription you send at the price of $2.00, a credit of one point is given toward merchandise selected. The following are a few articles taken at random from our catalog:

Console Bowl: Empty, or filled with fruit or flowers, this chromium finish Console Bowl will be a welcome addition to any table. It is 13" in length (including handles), 9" wide and has a pierced design edge. Awarded for securing three subscriptions.

Electric Waffle Iron: A tastefully designed Waffle Iron with 7½" stickless grids, long-life heating elements and an accurate heat indicator to assure perfectly baked waffles. Black bakelite handles. Awarded for securing five subscriptions.

Ladies' Leather Wallet: Genuine leather. Accommodates keys, coins, license cards, etc. An ever-welcome prize or gift. Awarded for securing one subscription (not your own).

Relish Dish: An attractive combination of a chromium base and crystal glass insert. Diameter 8¾". Awarded for securing two subscriptions.

Hand Wrought Aluminum Bread Tray: 13½" x 7¼". This modern Tray is particularly desirable because of its design and center decoration. Awarded for securing only three subscriptions.

Send post card for Complete Catalog of Rewards or Premiums. You are sure to be pleased with any article you may select.

The World of Music

(*Continued from Page* 75)

The Choir Invisible

MARK ANDREWS, for nineteen years organist and choirmaster of the First Congregational Church of Montclair, New Jersey, a former dean of the New Jersey chapter of the American Guild of Organists, and active as a conductor of the Associated Glee Clubs of America, passed away December 10, aged sixty-four.

ARTUR BODANSKY, for twenty-four years the superb conductor of German opera for the Metropolitan Opera Company, died November 23, 1939, in New York. He had but recently returned from a summer in Vermont, in apparently good health. Born in Vienna, he began study of the violin as a child and at twenty was in the orchestra of the venerable Friends of Music Society. "On hearing Gustav Mahler lead a performance of 'Lohengrin'", he once said, "I suddenly realized what being a conductor meant, and from that moment changed my whole plan of life."

MAX FIEDLER, internationally known conductor, who from 1908 till 1912 led the Boston Symphony Orchestra, died December 2, in Stockholm, Sweden. He was a native of Zittau, Saxony, finished his education at the Leipzig Conservatory, and would have been eighty-one in the past January.

DR. ERNEST SCHELLING, internationally known as pianist, conductor and composer, passed away December 8, aged sixty-three. His first piano recital was given as a child prodigy when he was four. Widely traveled and broadly educated, he won wide popularity as the conductor for sixteen years of children's concerts by the New York Philharmonic Orchestra; from 1927 to 1929, with the Philadelphia Orchestra; and at various times he led similar concerts by the symphony orchestras of Boston, Baltimore, Cincinnati, Hollywood Bowl, Los Angeles and San Francisco.

GIULIO CRIMI, Italian tenor, formerly with the Chicago City and the Metropolitan Opera Companies, died October 29, in Italy, at the age of fifty-nine. After two seasons in Chicago his debut with the Metropolitan Opera Company was as *Rhadames* in Verdi's "Aida."

ELLIS CLARK HAMMANN, widely known pianist and accompanist of Philadelphia, passed away on November twenty-first at the age of sixty-three. Born July 27, 1876, in Bethlehem, Pennsylvania, he studied with Dr. J. Frederick Wolle of Bach Festival fame, and then in Berlin, after which he resided in Philadelphia, active as pianist, accompanist, and organist of leading churches. His gifts as accompanist made him for years the choice of famous singers visiting "Penn's Towne."

These new PHILCO radios offer you greater thrills . . . at new, lower prices!

THE pace of Philco progress never lags! Now, at Philco dealers everywhere, you see new Philco achievements, new triumphs of tone, performance, beauty . . . and value. For your own satisfaction, *investigate!* You cannot realize how much of today's broadcasting thrills an out-of-date radio misses until you hear one of these newest 1940 Philco models. The glorious richness of tone which makes fascinating domestic programs *live* with new beauty; the thrilling performance which brings you vivid foreign news and views *direct*, by short-wave; the lovely, smart, modern cabinets . . . all this, Philco, radio's acknowledged leader, brings you at amazing new low prices!

You'll be surprised how easily you may replace your present radio and enjoy the new and greater thrills of a 1940 Philco. Your Philco dealer now offers unusually liberal trade-in allowances. And even a modest budget can find room for the extremely easy monthly terms! See your favorite Philco dealer today—you'll find it well worth your while.

PHILCO 217RX WITH WIRELESS REMOTE CONTROL

A new version of the world's most thrilling radio! 12 tubes, American and Foreign reception, Built-in Super Aerial *System* . . . *plus* Wireless Remote Control of favorite stations. You tune from any room in your home *without wires or connections to the radio!* Magnificent Inclined Sounding Board cabinet of costly Walnut woods, with folding lid that covers the Inclined Control Panel. Liberal trade-in allowance and easy terms.

PHILCO 515 RADIO-PHONOGRAPH

A brand new radio-phonograph of exquisite beauty and refinement. Authentic 18th Century Chippendale reproduction, in choice of richly finished, hand-rubbed Walnut or Mahogany—a masterpiece of furniture design to lend charm, grace and dignity to your home. Has new Philco *De Luxe Intermix Record Changer* plays 10-ten and twelve-inch records intermixed in any order, at one loading—a full hour of continuous record music without attention. *Yours on easiest terms.*

Philco offers a complete selection of Auto Radios from $19.95 up. Also Philco Radio Tubes for replacement that fit any make radio and positively improve performance.

PHILCO 180XF CONSOLE—VALUE SENSATION!

A great value in tone, performance and rich cabinet beauty. Has the new Philco Built-in Super Aerial *System* . . . place the radio anywhere, plug in and play. Gets American and Foreign reception. Electric Push-Button Tuning. Built to receive Television Sound—*the wireless way.* Large, impressive cabinet in richly finished, hand-rubbed Walnut. *Only $6.95 down.* Many other consoles to choose from in a wide price range.

HERE'S RADIO'S FINEST QUALITY AT A LOW PRICE!

PHILCO TRANSITONE PT-50

Charming cabinet of authentic Early American design in solid, hand-rubbed golden Maple. Built-in Loop Aerial . . . just plug in anywhere and play! Powerful, fine-toned. AC-DC operation, 5 *working* Loktal tubes. Automatic Volume Control. Underwriters' Approval—safe from fire and shock. Be sure to see it.

PHILCO TRANSITONE PT-25

Radio's finest tone and performance in a compact *quality-built* radio at a low price. Attached Aerial—no ground needed. AC-DC Superheterodyne with 5 Loktal tubes . . . *all working!* Cabinet of richly figured brown plastic. Underwriters' Approval—safe from fire and shock. *Only $9.95!*